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ABSTRACT

This guide presents essays and curriculum units designed for use by secondary and college teachers of French, German, and Spanish as a foreign language. The first section of the work includes two essays, in French, and eight curriculum units based on the stories of Guy de Maupassant. The second section contains seven curriculum units that incorporate the German-language stories of Bertolt Brecht. The final section contains two essays, in Spanish, and six curriculum units based on the stories of Jorge Luis Borges. Each essay and curriculum unit is keyed to specific stories by Maupassant, Brecht, and Borges. (MDM)

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SELECTED ESSAYS AND CURRICULUM UNITS

Foreign Language Instruction Through The Study of Literary Texts

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AN N.E.H.-ACADEMIC ALLIANCES PROJECT
Funded by the National Endowment for the Humanities

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SELECTED ESSAYS AND CURRICULUM UNITS

Foreign Language Instruction Through The Study of Literary Texts

FRENCH • GERMAN • SPANISH

Editors
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AN N.E.H.-ACADEMIC ALLIANCES PROJECT
Funded by the National Endowment for the Humanities

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Introduction

In the spring of 1987 a survey sent to Academic Alliances in Foreign Languages and Literatures across the country revealed that very few collaboratives nationwide had devoted time at meetings to the subject of literature. In what seemed to be a national trend, fewer and fewer sessions on literature were being held at state, regional and national professional meetings, other than the annual convention of the MLA and meetings of the regional modern language associations.

Yet we and many of our colleagues continued to include literary texts in our elementary and intermediate courses as well as in our upper level offerings. We were certain, based upon our classroom experience and that of others, that teachers could help their students to read, to understand, and most important of all, to enjoy short stories, plays, novels and poetry in a foreign language.

To create a forum for the discussion of literature in the foreign language classroom, we designed a project entitled "Foreign Language Instruction Through the Study of Literary Texts." Funded by the National Endowment for the Humanities, the project consisted of four three and one-half day conferences, each in a different region of the country. Attending were high school and college teachers of French, German and Spanish, all members of Academic Alliance collaboratives. Participants studied in language groups under faculty teams, each made up of a prominent university scholar and an exemplary high school teacher of literature.

Before arriving, each participant was asked to read three short stories by Borges, Brecht, or Maupassant and an article on reader-response criticism. We found the short story to be ideal for our project. It is a fictional form that differs from the novel yet contains many of the features of the latter for purposes of analysis. In addition, the short story is highly appropriate for advanced high school students and college students at the intermediate level, many of whom are not ready to attempt longer works of fiction. Although the stories we chose by Maupassant, Brecht, and Borges were relatively short, complexity, depth and significance were not sacrificed.

Initial discussions were on literary theory and textual interpretation. Participants worked on the first draft of a critical essay which they then shared with others in their language group. Sessions on the cultural content of literary texts were followed by individual work on curriculum plans for the classroom and group efforts to devise a presentation for Alliance members back home.

In extensive written evaluations done at the conclusion of each conference, participants commented on the growth in their confidence as readers and teachers of literature. Many had experienced serious doubts about their ability to teach literary texts in a foreign language; other seemed victims of burn-out. But the conference experience brought growth and renewal:

> "This conference renewed my interest in presenting literary texts to my students. I felt discouraged and had given up on this area."(high school teacher)
>
> "This was a life-changing conference for me [which] gave new life to my first love of literature." (college teacher)

Those attending also commented at length about a unique feature of the project—high school and college faculty studying literature together. College teachers noted having learned from their colleagues in the schools the technique of "pre-reading" activities that introduce and get students involved in literary texts. A number found that high school faculty had acquainted them with other clever ways of motivating students, an area not often discussed, because pedagogy is somewhat undervalued at the university level.

A high school teacher noted that as a result of the conference, she had begun to see college professors as more of a resource than she had previously. Another spoke of adapting certain ideas from college faculty for her own students, thereby "enriching" what she does in the classroom.

Follow-up materials describe sessions that conference participants have given for teachers in their local Alliances. Since the project has ended, there have been a number of meetings around the country devoted to discussion of literary texts and critical theory not unlike the conference sessions themselves.

A number of participants have reported on curriculum changes, some noting that they are teaching works they might have been hesitant to try before. Others speak about thinking more creatively about literary texts and teaching them in more effective ways.

Still others quote student reactions to their new and revised curricula:

> "I can hardly wait to read the next piece of fiction she has assigned—in a civilization course, fiction may really be more accurate than facts, because it helps you see how people thought in the period and what they felt."

Mary Farrell, a French teacher at the Hackley School and member of the Tarrytown-Lakeland Collaborative in Tarrytown, New York, was so pleased with student response to one of the stories by Maupassant that she suggested we compile a manual of selected essays and curriculum units by participants in the four conferences:

> What I have in mind is a kind of teachers' manual, not a collection of scholarly works complete with footnotes and bibliography. (Suggested bibliographies could easily be appended.) So often as teachers we must present texts outside of our own special fields; many of us will no doubt wangle Maupassant, Borges or Brecht in our curricula because of the work we have already done on them. How useful it would be to have a text to consult, including both critical readings begun at the conference, as well as a selection of curriculum units full of pre- and post-reading activities, suggested composition topics or test questions. (letter dated September 10, 1991)

We would like to express our gratitude to The National Endowment for the Humanities which approved the monies spent for this newly-conceived part of the project. Angela Iovino and David Gies were invaluable in helping to assure the success of the project.Three pairs of project faculty gave generously of their time to review manuscripts for selection: Raymond Mitton and Peter Schofer in French, Altha Graham and Christiane Bohnert in German, and

David William Foster and Susan Smith in Spanish. We would also like to thank the other faculty who taught in this project for their inspiration and guidance: Micheline Besnard, Anna Boller, Mary de López, Gerald Prince, Murray Sachs, and Michèle G. Shockey in French; Albert Kalmar, Eydie Keener, Siegfried Mews, Hal H. Rennert, Erna Schmid, and Janet Swaffar in German; and Nancy Kason, Martha Mentch, Lisa Núñez, and Donald Leslie Shaw in Spanish. Thank you to Arlene Agosto, Eileen Burchell, Helga Hopf and Joseph Servodidio for their close reading of the manuscript. A very special thank you also goes to Ursula Katayama, Ellen Silber's assistant. She has taken responsibility for all aspects of this publication, and it would not have happened without her.

We hope that you will enjoy and profit from the material in this publication, that the essays and curriculum units written by project participants will be useful to you in your own classes, and most of all, that they will inspire you to be bold and imaginative in the ways that you present literature to your students and in how you experience it for yourself.

Ellen S. Silber
Marymount College Tarrytown
Project Director

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Associate Project Director

May 1992

Mary Farrell, Ph.D.
French Teacher
The Hackley School
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Monnaies courantes dans "Boule de Suif"

Il est bien évident dans "Boule de Suif" que la majorité des personnages se préoccupent de l'argent. Les voyageurs en général quittent Rouen pour protéger leurs fortunes, et même l'héroïne est une femme d'affaires très réussie: elle a sa propre maison et peut se payer un pique-nique de luxe qui met l'eau à la bouche. Elle boit du bordeaux, non pas de la bière comme le démocrate Cornudet. Mais pendant le voyage, ou plus précisément, pendant le temps passé dans la voiture, l'argent n'a plus de sens. La monnaie courante, dont la valeur augmente parce qu'elle est rare, c'est la nourriture. Ce déplacement de valeur ou plutôt une série de substitutions métaphoriques va gouverner la structure du récit.

Regardons d'abord les deux scènes de pique-nique dans la voiture, deux scènes qui encadrent le drame central à l'auberge de Tôtes. Elles sont parallèles, mais la deuxième est l'inverse de la première. Dans celle-ci, Boule de Suif est la seule qui ait apporté des provisions: elle est donc riche, et les autres sont pauvres. Tout l'ordre social est renversé par ce simple fait. Boule de Suif commence à manger, suivie de Loiseau, ensuite les bonnes soeurs (qui sont, en fait, assez marginales dans cette société) et seulement en derniers le comte et la comtesse. C'est la générosité de Boule de Suif qui crée une atmosphère sociable dans la voiture, qui unit les passagers dans une sorte de communauté et fait oublier—bien que brièvement—les différences. çomme dit Loiseau, "Eh, parbleu, dans des cas pareils tout le monde est frère et doit s'aider" (p. 31)[1]. En d'autres termes, quand tout le monde a faim, on traite avec respect celle qui a des provisions.

Et quelles provisions! La liste en est longue et détaillée, avec une prépondérance de charcuterie (p. 32). Mais la scène de pique-nique n'est pas belle à voir. Maupassant réduit les passagers à de simples bouches qui dévorent: ils sont devenus des bêtes, esclaves de leur appétit:

> Les bouches s'ouvraient et se fermaient sans cesse, avalaient, mastiquaient, engloutissaient férocement. Loiseau, dans son coin, travaillait dur. (p. 30)

Le verbe "engloutir" suggère quelque chose qui n'est même pas animal, et l'abondance des 's' imite les bruits indiscrets de cette consommation immodérée. Le panier de Boule de Suif est bientôt vidé.

Après le sacrifice de Boule de Suif et le départ de Tôtes, les choses sont remises "dans l'ordre", et la prostituée est devenue non seulement exclue mais pauvre. Tous les autres ont des provisions sauf elle, et personne ne songe à partager sa richesse avec elle. Les voyageurs se mettent à manger des plats appropriés à leur niveau social, d'ailleurs, dans l'ordre suivant: d'abord Loiseau et sa femme, ensuite le comte et la comtesse, en troisième les bonnes soeurs (du saucisson à l'ail) et en dernier Cornudet et ses oeufs durs. La description de celui-ci n'est pas très élégante, quoique moins bestiale que celle du premier pique-nique:

> Il détacha la coque, la jeta sous ses pieds dans la paille et se mit à

> mordre à même les oeufs, faisant tomber sur sa vaste barbe des parcelles de jaune clair qui semblaient, là-dedans, des étoiles. (p. 63)

Boule de Suif, qui dès sa première apparition, est classée comme courtisane, représente évidemment la sexualité. Mais au cours de sa première description d'elle, Maupassant la présente aussi comme quelque chose à manger, plus précisément comme de la charcuterie:

> Petite, ronde de partout, grasse à lard, avec des doigts bouffis, étranglés aux phalanges, pareils à des chapelets de courtes saucisses, avec une peau luisante et tendue, une gorge énorme qui saillait sous sa robe, elle restait cependant appétissante et courue, tant sa fraîcheur faisait plaisir à voir.
>
> Sa figure était une pomme... (p. 26)

Curieusement, pendant le sacrifice de Boule de Suif au Prussien, et bien que les voyageurs dînent en même temps, il n'est plus question de nourriture. Dans cette scène l'agent monétaire est clairement le sexe, et la façon dont les autres voyageurs imaginent la scène au premier étage remplace toute description du repas. On boit du champagne, il est vrai, et on en boit beaucoup, mais on se nourrit d'une "joie égrillarde", de mauvaises plaisanteries, et de "pensées grivoises" (p. 58-59). Le plat principal, absent de la table, est servi à l'officier allemand à l'étage au-dessus. Mais Boule de Suif est en même temps le paiement offert par le groupe en échange de leur liberté; Loiseau fait un toast "à notre délivrance" (p. 59). La nourriture a remplacé l'argent encore, cette fois dans la personne de Boule de Suif.

C'est dans une scène précédente, celle de la conspiration contre Boule de Suif, que les éléments physiques dominants, l'appétit et la sexualité, s'unissent et s'entremêlent totalement. En plus, cela se passe parmi les femmes mariées du groupe plutôt que chez les hommes. C'est dire tout au moins que les femmes participent autant que les hommes au supplice de la protagoniste.

Les dames raisonnaient sur la soumission de Boule de Suif au Prussien dans un langage fort correct. Elles trouvaient "des subtilités d'expression charmantes pour dire les choses les plus scabreuses" (p. 52). Mais Maupassant les décrit essentiellement comme des rôtis lardés:

> Mais la légère tranche dont est <u>bardée</u> toute femme du monde ne recouvrant que la surface, elles s'épanouissaient dans cette aventure polissonne, s'amusaient follement au fond, se sentant dans leur élément, <u>tripotant</u> de l'amour avec la sensualité d'un cuisinier <u>gourmand</u> qui prépare le souper d'un autre. (p. 52; c'est moi qui soligne)

En même temps ce sont des cuisinières qui préparent le souper (Boule de Suif) pour l'officier allemand.

Cette gourmadise vicaire n'a rien de joyeux, rien de sain. Nous ne voyons pas ici le jouissement vigoureux, ouvert et fertile d'un Rabelais, mais une sensualité cachée, honteuse, et foncièrement destructrice.

Le mépris de Maupassant pour les voyageurs atteint son comble dans une petite phrase de description de lendemain matin. Ironiquement, la tempête de neige a terminé, et la diligence est enfin prête à partir:

> tandis qu'une armée de pigeons blancs...se promenaient gravement entre

les jambes des six chevaux et cherchaient leur vie dans le crottin fumant qu'ils éparpillaient. (p. 61)

Les passagers ont repris une nature animale, seulement, dégradation finale, leur nourriture est devenue de l'excrément.

Boule de Suif, elle, est épuisée ou dépensée. En même temps elle a perdu toute valeur pour le groupe et, n'ayant pas pu songer aux provisions, n'a rien à manger: elle est donc appauvrie et, par ce fait, "rejetée ensuite, comme une chose malpropre et inutile" (p. 63).

Le personnage de Boule de Suif constitue la plaque tournante du conte du point de vue narratif, mais aussi elle forme le noeud ou le centre d'échange des métaphores. La réussite étonnante de Maupassant est que, tout en faisant de son héroïne un objet (à dévorer et à dépenser) pour le groupe de voyageurs, il lui donne aussi une vérité et une valeur humaines. Elle reste le plus authentique des personnages. le plus spontané, le plus généreux tout en portant sur son dos un lourd bagage métaphorique.

[1] Tous les numeros des pages renvoient à Boule de Suif, Livre de Poche, 1984.

Johannes M. Spronk
Professor of French
Eastern Oregon State College
Eastern Oregon Academic Alliance

L'importance de l'argent dans "Boule de Suif"

Le plus grand intérêt des personnages de "Boule de Suif" n'est ni le patriotisme ni la moralité, qui ne sont pour eux, à l'exception de Mlle Rousset, que d'apparence, mais l'argent. Ce conte reflète cette importance si souvent notée dans les oeuvres littéraires de l'époque.

Aussitôt que les bourgeois se rendent compte que l'invasion des Prussiens ne nuira pas trop à leurs intérêts financiers, ils commencent à fraterniser avec les officiers allemands. Un officier pourrait éventuellement protéger leurs intérêts. Le seul inconvénient était qu'ils "exigeaient de l'argent, beaucoup d'argent"(p. 19)[1]. C'est la protection de cet argent qui fournit la motivation pour le voyage au Havre," et le besoin du négoce travaille de nouveau le coeur des commerçants du pays. Quelques-uns avaient de gros intérêts engagés au Havre..."(p. 20). On emploie l'influence des officiers allemands, gagnée grâce à la collaboration, pour obtenir l'autorisation de partir.

En examinant les voyageurs de la dilligence on est frappé par l'importance accordée à l'argent. Loiseau avait fait fortune avec les affaires achetées d'un ancien commis. M. Carré-Lamadon est "un homme considérable, posé dans les cottons, propriétaire de trois filatures..."(p.24). La fortune des Bréville était aussi considérable, et le malheur de Cornudet était qu'"il avait mangé avec les frères et amis une assez belle fortune..."(p. 25). Il y a ici une critique implicite de Cornudet qui n'a pas bien protégé son argent; de l'autre côté on parle de ses consommations comme d'un investissement dans une position future. Les Loiseau, les Bréville, et les Carré-Lamadon n'ont pas trop souffert de la guerre. Ils ont bien protégé leur argent. Le comte Hubert, "dix fois millionaire"(p. 27) n'a perdu que très peu, M. Carré-Lamadon avait envoyé "six cent mille francs en Angleterre"(p. 27), et Loiseau avait même profité de la guerre en vendant des vins communs à l'Intendance française. Le narrateur note qu'"ils se sentaient frères par l'argent, de la grande franc-maçonnerie de ceux qui possèdent, qui font sonner de l'or en mettant la main dans la poche de leur culotte."(p. 27).

Le patriotisme et la moralité ne sont que des obstacles à être surmontés. Ils manquent l'esprit de largesse. Loiseau offre à Boule de Suif mille francs un jambonneau, mais l'argent ne sort jamais de sa poche. Boule de Suif offre gratuitement ce qu'elle a dû vendre. Les membres de la confrérie de l'argent la considèrent naïve, mais en profitent sans aucune obligation de leur part. C'est la faim qui pousse Loiseau à dire que tout le monde est frère, mais on ne partage que les biens d'autrui et la parole. La différence est pour le moment oubliée; la fin justifie les moyens.

A l'auberge, l'intérêt financier continue à être la préoccupation de la plupart des voyageurs. Même l'aubergiste et sa femme jugent les gens selon leur valeur économique: "Mais non, Madame, ces militaires, ça n'est profitable à personne"(p. 39). Malgré la gêne de la situation, Loiseau continue de rendre son séjour profitable. La plus grande crainte des voyageurs argentés est d'être rançonné par les Allemands: "A cette pensée une panique les affola. Les plus riches

étaient les plus épouvantés, se voyant déjà contraints, pour racheter leur vie, de verser des sacs pleins d'or entre les mains de ce soldat insolent."(p. 46). On cherche tous les moyens à dissimuler ses richesses. Le patriotisme de Boule de Suif devient insignifiant à côté de cette menace à leur argent.

L'importance accordée à l'argent mène clairement les actions des personnages du conte.La protection de leur intérêt annule toutes les considérations de patriotisme et de moralité. Il est ironique que Boule de Suif, qui gagne sa vie en vendant son corps, se refuse à deux hommes pour des raisons patriotiques, mais elle n'appartient pas au club argenté; elle appartient au peuple.

[1] Tous les numeros des pages renvoient à Boule de Suif, Livre de Poche, 1984.

Maureen Hallagan Gerber
Teacher
Canterbury High School
Fort Wayne Academic Alliance

Text: "Boule de Suif" by Guy de Maupassant
Level: High School Level Four or A.P.

In designing my curriculum unit, I decided to use "Boule de Suif" basically because the piece is rich in symbolism, use of style and metaphor, and because of the social and political implications of the work. I find it a great introduction to many of the same techniques and themes my students will find in the Advanced Placement French literature course, and consequently a powerful teaching tool for my French 4 class.

I chose to introduce "Boule de Suif" immediately after the conference because I was unbelievably enthusiastic about using "reader response" and "pre- and post-reading activities," as well as being simply excited about teaching this work. My French 4 students have read other literature—Le Petit Prince and several short stories and poems. They are well-versed regarding use of metaphor, allegory, metonymy, etc. They are comfortable with literature, and although they make mistakes, they are comfortable as well with expressing their ideas in French about the literature. The vocabulary in "Boule de Suif," however, I expected to be somewhat of a challenge for them. For that reason, I did spend a lot of time teaching new words before reading, and vocabulary tests made up a large part of my curriculum.

Techniques used to study the text included:

1. Pre-reading activities which the students really enjoyed. They felt they were making their French work for them in a meaningful context. I was very pleased with this method of introducing literature and plan to incorporate it in all of my classes.

2. Vocabulary study and drill. The students feel so much more confident reading when they have a "skeletal" core of words to grasp onto. This gives them incentive to infer unfamiliar words from context.

3. Discussion. We discussed "Boule de Suif" in a variety of ways. Some days I would ask quick comprehension questions first, and then we would orally analyze and discuss key passages in the text. Descriptions of the characters were made orally, and characters (such as Boule de Suif and Cornudet, Mme. Loiseau and Boule de Suif) were compared and linked. Some days I entered class and said simply "Dites-moi, qu'est-ce qui s'est passé dans cette histoire et quels en sont vos sentiments?" This really was using "reader response" though directing it at a small section of the story, and the students loved the opportunity to tell what they found important (and to disagree).

Student comprehension was evaluated in a variety of ways. Daily oral quizzes (the quick questions), graded class participation in discussion, post-reading questions, tests, essays.

Problems to avoid were: becoming overwhelmed in complex vocabulary, becoming confused at the beginning (a map helped, and a quick discussion of the time period—who were the bonapartists, the democrats, etc.), and being tempted to over-simplify (and thus miss Maupassant's irony). The metaphors of "black" and "white" and "good" and "evil" helped a lot with this. I explained that the "cadre" of the story is a constant interplay or juxtaposition of these two colors, yet the people are not precise enough to be extremes—they are grey.

The curriculum took two weeks to complete. It was very successful and I plan to do it again and to follow this story with "Mademoiselle Fifi."

Lessons Plans

Day 1

Vocabulary sheet 1. Present and drill using varied techniques:

A. I give the definition and they give the word,
B. They use the word in a sentence,
C. They receive a picture and 5 words from the list which they must use orally in reference to that picture.

After drilling the words, do the following:

A. Nous allons lire une histoire où on va voir ces mots. L'introduction de cette histoire peint une image. A partir de ces mots donnés, quelles émotions vont être dominantes?

B. Quels mots sur notre liste suggèrent les actions ou les attitudes d'un vainqueur?

C. Quels mots suggèrent les actions ou les attitudes d'une victime?

D. Quel semble être le rapport entre drap et graine?
entre suif et savon?

Devoirs—Pre-reading activities (see sheet)

Day 2

Discutez les réponses "avant-lecture"

Vocabulaire—
(travaillez avec les mots)

A. Décrivez une situation où on est pliant/éperdu/accablé/épouvanté

B. Décrivez quand on soutient/cause/exige/guette/fusille/traverse

C. Pourquoi se sert-on des volets?

D. Qui sont les débauchés de notre société?

E. Quelle sorte de demeure préfères-tu et pourquoi?

F. Quand est-ce que tu montres la célérité?
G. Quels sont les bornes dans la salle de classe?
Comparez—Braves à outrance/pillards et débauchés

Devoirs (lisez à la page 20, Le Livre de Poche, 1984.)

Day 3

En groupe-
Discussion-Cette introduction décrit l'armée française comment?

A. Quels sont les mots exacts pour soutenir ces idées?

B. Où sont les métaphores, les ambiguïtés?

C. Qui entre dans Rouen? Comment le style de Maupassant montre-t-il l'importance de ce détail?

D. Après que l'armée française avait disparu, quels étaient les sentiments des habitants?

E. Les mots pour montrer ces sentiments?

F. Comment Maupassant décrit-il l'occupation?
Quelles émotions sont évoquées par le texte?

G. Juste après l'occupation qu'est-ce que les gens du ville ont dû faire?

After this discussion, break into little groups and discuss the following questions.
A. Après l'occupation, la ville comment a-t-elle changé?
B. Comment les villageois ont-ils résisté?
C. Qu'est-ce qu'ils ont risqué?
D. Est-ce qu'ils ont reçu de la gloire pour leurs efforts héroïques?

Then present vocabulaire, liste 2.
Devoir-lisez jusqu'à la page 26.

Day 4.
Work vocab. list 2.

Discuss readings using reader response.
Examples:
A. Qu'est-ce qui est arrivé dans ce passage? Résumez l'action.
B. Où sont les métaphores? Les techniques littéraires?
C. Pourquoi cette métaphore de nourriture?
D. Comment trouvez-vous Boule de Suif? Soyez spécifique.

***Continue study of the text using vocabulary lists, oral discussion questions, group discussion, etc. I gave occasional writing assignments where students "explicated" important paragraphs (the white birds in the *crottin* following Boule de Suif's "soiling," the *anti-*

baptême juxtaposed with the *baptême*, the grotesque revelry downstairs, during Boule de Suif's violation upstairs).
After the story was complete, we followed up with post-reading activities, and a test containing important quotes from the text and an essay. The essay question follows:

> En "Boule de Suif" Cornudet dit, "La guerre est une barbarie quand on attaque un voisin paisible; c'est un devoir sacré quand on défend la patrie." Ici il montre le double sens de la guerre et aussi ce qui va se passer dans l'histoire. Comment l'histoire est-elle une guerre? Entre qui? Discutez les grands thèmes de cette histoire et le style que l'auteur utilise (métaphores, personnages, etc.) pour communiquer ses idées.

In all the story was excellent for my student's needs and lots of fun to teach. I gained so much from the workshop and approached my teaching with such enthusiasm that it rubbed off on the students, and we had a wonderful experience.

Activités "avant-lecture"

1. Imaginez une occupation militaire de notre pays. Préféreriez-vous rester ou fuir? Quels sont les avantages et les inconvéniants de rester? Quels sont les avantages et les inconvéniants de fuir?

2. Imaginez que dans la situation déjà mentionnée, vous décidez de prendre fuite. Que prendriez-vous (valises, vêtements, etc.)

3. Décrivez les caractéristiques des envahisseurs et vos sentiments envers eux; en général aimez-vous les personnes aggressives? pourquoi ou pourquoi pas?

4. Qu'est-ce qui caractérise une belle femme à votre avis? Soyez spécifique.

5. Imaginez un groupe de personnes parmi lesquelles vous vous sentez inférieur et isolé. Quelles sont les caractéristiques de ces personnes? Soyez spécifique.

6. Décrivez en beaucoup de détail un repas appétissant en panier, un pique-nique.

7. Est-ce qu'il faut faire n'importe quoi pour survivre? Pouquoi ou pourquoi pas?

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Text: "Boule de Suif" by Guy de Maupassant
Level: Advanced High School or Second-Third Year College.

Whatever strategies are used must be consistent with the critical orientation, that is, the role of women vis à vis the maintenance of the social order.

Pre-Reading Strategies

These should include both visual and verbal components. Since this short story was written in 1880, it cohabits artistic space with the Impressionist painters. A selection of slides of these paintings depicting women of various classes and in various pursuits connects a critical approach to the story to its cultural reality. For example, the segment from the series Art of the Western World called "A Fresh View: Impressionism and Post Impressionism" written by Melissa Llewllyn-Davis and hosted by Michael Wood clearly brings out not only changes in French society of the late 19th century but changing attitudes toward the depiction of women in art. Although the video is in English, it can be utilized as the basis for a discussion in French of the issues it raises.[1]

Maps of France and Europe should be brought to class so that students can become familiar with the geography of the story.

This can also be the occasion for the instructor, or an advanced student or several students working together in groups, to make brief exposés on the historical background of the Franco-Prussian war, the government of France before and after the war, etc. It might be useful for someone to report on Maupassant, his life and his contribution to 19th-century literature.

Students can be asked to respond to schema-awakening questions such as:

1. Should women automatically share the same social and political convictions as their husbands? How much can husband and wife differ with each other on these issues and still maintain a harmonious relationship?

2. How have attitudes toward sexuality changed since the 19th century?

3. Should women receive the same education as men? Should they be prepared for the same professions? Why or why not?

4. Does the US have recognizable social classes? What are they based on? Are there rigid divisions between social classes in contemporary society? (Is it expecting too much to assume students would have knowledge of contemporary French social structures?)

5. What would a modern American have to do to be ostracized from her/his social class?

Typical sentences from the story should be chosen, put on the blackboard or overhead projector and analyzed for grammatical structure so that students will not be overwhelmed by the hypotactic sentence Maupassant preferred. The following sentence (p. 56)[2] could be an example:

> C'était sa spécialité à elle, de soigner les militaires; elle avait été en Crimée, en Italie, en Autriche, et, racontant ses campagnes, elle se révéla tout à coup une de ces religieuses à tambours et à trompettes qui semblent faites pour suivre les camps, ramasser des blessés dans les remous des batailles, et, mieux qu'un chef, dompter d'un mot les grands soudards indisciplinés; une vraie bonne soeur Ran-tan-plan dont la figure ravagée, crevée de trous sans nombre, paraissait une image des dévastations de la guerre.

Without guidance this sentence could discourage the most eager reader!

It might be worthwhile to review the use of prepositions with place names as this is a perpetual bête noire.

Students should be asked to keep a list of words they felt it necessary to look up. Of course, they should be given some instruction on scanning for gist before the first assignment, if this hasn't already been done. Of this list students could eventually be asked to choose a certain number and write sentences or a connected paragraph using them. The instructor, if she includes vocabulary as part of the final test, could choose words from student lists—and tell students in advance that she intends to do this.

Text Division:

The text should be divided along the lines of narrative structure. After Propp, Stein and Glenn, divide the folktale into several episodes common to the genre. They are: 1) setting, 2) initiating event, 3) internal response of the characters, 4) attempt to achieve a goal, 5) consequence, and 6) reaction.[3] "Boule de Suif" follows this schema rather closely and readings corresponding to these segments should be assigned. The first portion should be pp. 15-20, or with an advanced class, to p. 27, the shorter reading corresponding to the general exposition, and the second including the description of the characters. The instructor will need to spend considerable time on the first five pages since they include several philosophical statements about life which constitute the ideological frame for the narrative.

The second portion would extend to p. 35 and include the incident of food sharing in the coach. The third goes to p. 42 and includes the Prussian's request—not made public to the group, and Boule de Suif's refusal to sleep with Cornudet for patriotic reasons. The next portion should end on p. 49, which contains the reaction of the officer to Boule de Suif's refusal and the gradual change in attitude toward the prostitute. With advanced students, portions three and four could be combined. The next could extend to p. 54, including the initial arguments to convince Boule de Suif to do her duty. With advanced students, portion five could extend to the end of the story, including the arguments of the travelers, the prostitute's sacrifice and the ultimate reaction. At the end of the reading, students should be made aware of how divisions were created and this should lead to a discussion of the structure of the short story.[4]

Text Discussion:

This is the least problematic aspect of teaching the story. The classic means of discussion—providing they don't include too much time on unknown words or the order of events—are all productive. They could include, but not be limited to:

1. Short and precise questions on narrative content

2. True-false questions, either of a factual or an interpretive nature ("Boule de Suif is much too trusting by nature.")

3. Interpretive questions, given either when the reading is assigned or before a general class discussion. They could—perhaps even should—be discussed first in groups. Two samples for the first portion: 1. Find three general statements about life and decide if you agree or disagree with them. 2. How many social classes are represented in the coach? Which ones are they? Can you discern Maupassant's attitude to any of them based on his descriptions?

4. The creation, by students, of questions for class discussion

5. Timed written summaries, either singly or in groups, of the reading assignment

Final Evaluation:

This must not be limited to a traditional grammar, vocabulary or even short-answer test, although all of these elements can be included. The following are suggested items.

1. A cloze-type vocabulary passage relating to the content of the short story in which the student chooses from a given list of words. Students may have to change the form of words, i.e., conjugate verbs, make plurals or agreements, etc. Content must relate to the story and its themes.

2. Rewriting a passages from the passé simple to the passé composé or rewriting complex sentences containing relative clauses to phrases using the present participle (if this had been examined during the reading of the story).

3. Words, chosen from lists created by students (see above), to define or put in a paragraph composed by the student.

4. Paragraph-long character sketches.

5. Paragraph-long imaginary dialogues based on the story structure. For example, the students could imagine a conversation between Boule de Suif and the Prussian officer, or between Boule de Suif and Mme Loiseau in which the two women speak of their true feelings for each other, or between Maupassant and an enraged businessman from Rouen when they meet on the street, or between one of the nuns and her confessor.

6. A short essay on a theme such as the physical portrait of Boule de Suif, Maupassant's attitude toward Cornudet, the type of government women seem to prefer, what the students imagine happened to Boule de Suif after the travelers' arrival in Dieppe.

Final Writing or Performance Projects:

Students capable of reading a story of the length and sophistication of "Boule de Suif" should be asked to write a final essay of several pages. The essay should have a clearly-stated thesis, method of development, evidence and conclusion. If, according to the instructor's evaluation, students have not had much practice writing an argumentative, five-paragraph essay, they will need explicit instruction in the writing process. The essay should be corrected at least twice: once—at least—in draft form, and in its final version. Both content and foreign-language usage must be guided and evaluated. Here are some possible subjects. They were given to students in a third-year college class meeting as part of a trimester abroad in Nantes, France—

1. What are the values of the society depicted in "Boule de Suif?"

2 What are the dominant values of contemporary American society?

3. Is the sacrificial role still a valid one for women today? In what circumstances?

4. Is patriotism still a worthy sentiment, given the global nature of modern society?

5. Why is prostitution still viewed as the degradation of women? Should it be?

If parents or other authorities object to the above topics for high school students, the following might be considered:

1. What are good career choices for young women today? Are they the same as they were 100 years ago?

2. Can you think of a real couple who represents a model of marriage? Describe their relationship.

3. What social classes and/or political opinions cannot be tolerated in contemporary American society?

(Students with considerable knowledge of French society could be asked to compare attitudes toward sexuality or politics in 19th and 20th-century France or between France and the US.)

The following project topics seem to me more suitable to high school than to post-secondary students:

1. Drawing the portraits and costumes of various characters in the narrative.

2. Performing skits of various episodes in the story, perhaps in costume with an eye to filming them.

3. Imagining a scene in which the Prussian officer dines with Mme Carré-Lamadon and her friends.

4. Imagining a scene in which the Prussian officer tells the travelers in the coach what he feels about them and their country.

NOTES

1. I have shown this video several times with classes in the last trimester of the second year of college and they have no difficulty making the transition from viewing in English to discussion in French. Questions for discussion in French which are distributed two days before viewing make the switch non-problematic.

2. Guy de Maupassant, Boule de Suif, (Livre de Poche: Albin Michel, 1984). All subsequent page references are to this edition.

3. Nancy L. Stein and Christine G. Glenn, "An Analysis of Story Comprehension in Elementary School Children" in New Directions in Discourse Processing, ed. by Roy O. Freedle, (Norwood, NJ:Ablex, 1979), pp. 53-120. Cited in Janet Swaffar, et al., Reading for Meaning. (Englewood Cliffs, NJ:Prentice Hall, 1991), p. 122.

4. Third-year college students responded very well to reading in structural chunks and could easily recognize what the divisions represented in a final discussion of the story. This was a group from the University of Washington (Seattle) studying at the Université de Nantes, fall quarter, 1991.

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Text: "Boule de Suif" by Guy de Maupassant
Level: Civilization or Introduction to Literature (college levels);
Fourth-Fifth year high school

Intellectual Rationale:

This curricular unit was developed for use and implemented in Modern French Civilization (1870-present), Fall semester, 1991. The content of "Boule de Suif" provided an access to the study of war in general, historically and culturally, including moral questions such as "Does the end justify the means?" Other questions of relevance to students revolved around the group dynamics at work in the novel, including clique formation and the exclusion of individuals, peer pressure, and social class distinctions. One-half of each class period was devoted to "Boule de Suif," the other was devoted to the content area of the course: civilization 1885-present. Classes were conducted in French.

Skills:

Because students at this level have command of basic French vocabulary and grammar, but do not have the breadth of vocabulary typical of Guy de Maupassant's works, vocabulary sheets and exercises were provided for selected passages which the class analyzed in detail. Students met outside of class in study groups to sharpen their dictionary skills by completing the pre-reading exercises and through guided questions on short selections in the text. Dictionary skills were developed through comparative studies of words and idioms. Critical thinking skills were developed through the posing of open-ended questions for discussion and for papers.

Culture:

In order for the students to understand the text more fully, discussions of the contrasting cultures of occupied (French) and occupier (Prussians), of classes within French society, of women's and men's roles in that society, and of the Norman countryside in which the novel is set—with its own deep tradition of patriotism (Jeanne d'Arc) and religion (Mont St. Michel, cathedrals, etc.)—were necessary. These were organized around slides of art works depicting war, Normandy, carriages, etc. The instructor provided slides of the Norman countryside which illustrate the landscapes described in the text.

Models for Literary Analysis:

To introduce students to literature, various models of criticism were applied to selected passages. The dialectical approach to the language and themes (opposing adjectives, good vs. evil, etc.) provided students with both a vocabulary exercise and a method for approaching a text. Similarly, reader response discussions—eliciting personal responses to certain selections or even single lines—engaged the students directly with the text. A sociological approach to a selection, in which the roles of men and women, of religion and government, of war and peace, of birth and death, of social structure, of customs, etc., were examined, deepened the textual analysis beyond simple structural or thematic approaches.

Evaluation:

Short vocabulary quizzes, summaries of plot, reaction to the literature as recorded in a journal provided means for evaluating student comprehension of the text.

Enjoyment:

Students wrote a short paper (2-4 pages) on a selection in which they discussed the relevance of this selection to French civilization and to their personal experience, as well as discussing the literary merits of the selection. Entries in their journal revealed their reactions to the text, allowing an added dimension to their appreciation and understanding of "Boule de Suif."

Pre-reading: Establishing the Anticipatory Set

Objectives:

1. to engage students in the text before presenting the written page to them by evoking individual student response to visual aids which illustrate themes or aspects of a text;
2. to build vocabulary;
3. to develop thinking skills.

Lesson Plan:

1. Rapidly flip through series of slides or pictures that represent artistic treatment of themes/ideas in text.
2. As soon as done, ask students to write down 5 words that come to mind after seeing the slides: emphasize the free association of the words. There is no right or wrong answer. Do not discuss the words beyond the basic meaning at this point.
3. Re-view the slides selecting one or two from each theme/idea category. Select several student "secretaries" who will be responsible for jotting down the key words which occur three times or more in any discussion. They should keep count of the words' usage.

   Ask open-ended (non-specific) questions about each slide. For example: What do you think about war? Tell me about war. Tell me what you see. What other words/concepts are associated with war? Ideally, a variety of reactions and ideas will emerge. To keep track of the ideas, outline on board, or take brief notes.
4. Compare list of free association words with recurring words and then with the "themes" of the slide/picture series.
5. Hand out text, and read together or assign as homework. Open-ended question: Why do you think I chose the slides I did before giving you this reading?

Lesson Plan:
"Boule de Suif" by Guy de Maupassant (Le Livre de Poche, 1984)

Day 1:

Slide presentation of French art on war and destruction, retreating armies, patriotism, 19th century costumes and carriages, Mont St. Michel. Discussion of the slides: personal reactions to them, drawing on personal experience, memories, stories heard, etc. Present vocabulary list: explain names of regiments.

Reading Assignment: p. 15-20. Make a list of words suggesting sadness, deception, discouragement, fear and calm. How do these moods complement each other and set the tone of these pages? (dialectical approach)

Day 2:

Discussion of thought question above. Discussion of the emotions of defeat and occupation. What are possible responses to occupation? What is the tradition of travelers in literature (Chaucer—pilgrimages, Marguerite de Navarre's L'Heptaméron, etc.)? What was travel like in the 19th century? What did travelers do to pass the time? (Literary tradition, pre-reading preparation.) What are the complications of travelling in an occupied country.

Reading Assignment: p. 20-30. What characters enter the scene as travelers? What is their relationship? What clues in the text indicate the social hierarchy? Journal entry: What is the social hierarchy at Randolph-Macon College. How is it similar or different from this hierarchy? (sociological approach)

Day 3:

Discussion of characters. Which did you like, dislike? Why? Decoding the historical and social content: political allusions (Henri IV, Louis-Philippe, l'Empire, la Légion d'honneur). Why is Boule de Suif an outsider? Which man is also excluded from the "inner circle?" What is the importance of food and meals so far in the story?

Reading Assignment: p. 30-38. Group dynamics: How does the group warm up to Boule de Suif and why? How do they work together to convince her to serve the group's interest? Journal Entry: What do you think she should do? Why? What have been your experiences with being pressured by a group into doing something? (sociological, psychological approach)

Day 4:

Discussion: On page 30, bottom, what does the first sentence suggest? ("Les bouches s'ouvraient et se fermaient sans cesse, avalaient, mastiquaient, engloutissaient férocement.") Where else in the text have descriptions centered around eating habits? What do these descriptions have in common? How are they different? What do they reveal about the people involved? About the narrator?

Writing Assignment: Summarize the action of the story to this point (1-2 pages).

Reading Assignment: p. 38-45. What is the importance of Cornudet ordering beer when the others order wine? What does the expression, "He has the taste for wine on a beer budget," mean? What do you think of Loiseau and Cornudet? Which do you like better and why? (style)

Day 5:

Interview: Working with two partners you will assume the role of characters from the story and a journalist. The journalist's aim is to learn everything that has happened: why the group has been detained, who the members of the group are, where they are going, what will allow them to continue their trip, etc. Work out your interview based on the story summaries you did for today.

Reading Assignment: p. 45-55. Group dynamics: trace the steps through which the blocus, the coalition is formed against Boule de Suif.

Journal Entry: Does "la fin justifie les moyens?" What examples can you think of? What about wars? What about social situations? What about educational situations? (critical thinking)

Day 6:

Discussion of journal question. Group dynamics and morality. Individuality and conformity.

Reading Assignment: p. 55-65.

Written Assignment: Imagine a different ending for the story. (For example" What would have happened if Boule de Suif resisted? What if the others had been allowed to leave and she had been detained?)

Day 7:

Discussion of written assignment question. In the end, what instances of defeat and discouragement exist? How do group dynamics play out? What do you think about the *gens cultivés* and about Boule de Suif? What is the irony of the situation? Thinking back over the story, were there foreshadowings of the ending? How would you react in a situation where you were asked to sacrifice your ideals for a cause (in this case, escape?) What are the various levels of morality expressed by the characters in the story? (sociological, psychological, dialectical)

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Eastern Oregon Academic Alliance

Text: "Le Horla" by Guy de Maupassant
Level: Second and Third Year

March 4-April 2

Pre-reading activities:
In my class we spent about three days with the following activities:

1. Have students tell about events in their lives that were strange or coincidental. After having gone around the room, try arranging the stories into categories such as: accidents. dreams/nightmares, legends, coincidences, mysteries.

2. Ask students to offer theories to which people resort to explain mysterious or fantastic events. Encourage them to differentiate between theories—what constitutes authority and reality in each theory. Ideas generated by my students:
   Logic/Reason
   Astrology
   Religion
   Science
   Mysticism

Assign a spot in the room to each theory. Have students locate themselves in the room according to the theory they feel most comfortable with. Encourage people to explain why they are where they are.

3. Keep a personal journal in which you record at least one out of the ordinary experience. If necessary, invent one.

4. Read and discuss extracts from reference materials on the following subjects:
   Mesmer
   hypnosis
   history of treatments of mental disorders
   definition of madness/insanity

5. In small groups prepare short informational presentations on:
   Rouen
   La Seine
   Le Havre
   Mont Saint-Michel
   14 juillet

6. Develop a vocabulary list of emotional and mental states.
   Je sens le/la_____ Je me sens _____.

Interactive Activities:

We spent about 13 days reading "Le Horla." These activities were an ongoing part of this stage of the unit. Other activities and discussion punctuated these lessons but are not summarized below.

1. Students regularly filled out these journal entries as they progressed through the story. Key words and phrases were all that was required except in the bottom space entitled "Paragraph," where the student was asked to write a couple of sentences summarizing any aspect of their reading including the information recorded above.

Date(s): _____
Mental/Emotional State:
Setting:
Interesting Events/Thoughts:
Paragraph:

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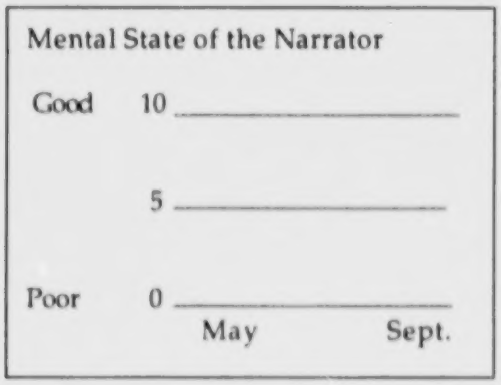
2. While reading the story, the student(s) should attempt to judge the relative level of sanity/insanity or happiness/anguish of the narrator. Students should be encouraged to rely on their subjective sense of things and not seek any strict mathematical precision as they plot entries.



Evaluative Activities:

1. Make xerox copies of graphs (see Interactive Activities) and ask students (in small groups) to select the graph most consistent with their sense of the story. Discuss and debate points of extreme difference on different graphs. We spent a few minutes on this activity. Would like to do more next time.

2. Retell the story from the point of view of the phantom. Try to generate a point of view or personality. We actually tried this on video—it was fun but also a lot of time and work.

3. Imagine that you are a doctor not given to believe in mysteries. Analyze the narrator and identify those aspects of his lifestyle and his character that seem to have brought on and intensified his illness. We never tried this one.

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Southeast Georgia Collaborative

Text: "La Parure" by Guy de Maupassant
Level: College—End of Second Year, Third Year; High School—Fourth Year

Cours: French Short Stories

Niveau: universitaire, intermédiaire (après quatre trimestres—ou plus—de français ou l'équivalent—200 heures+)

Objectifs:

-linguistiques:
- + entraînement à la narration dans le passé
- + sensibilisation à certains aspects de la langue écrite par rapport à la langue orale usuelle

- culturels:
milieu social de Mme Loisel, le goût du romanesque au 19è. la position sociale de la femme

Moyens: réemploi de certain éléments pour recréer la même histoire du point de vue d'un des personnages au lieu de celui du narrateur

Temps à consacrer au texte: 4-5 sessions (50'/session) après l'activité de sensibilisation. Rythme d'exploitation: 2 ou 3 parties du texte (voir fiches de lecture correspondant à ces parties) durant chaque session: 2 sessions pour l'ensemble du texte et un jeu de rôle.

1. Activité de sensibilisation (20'):
Court débat à partir des résultats de sondage *SOFRES-Nouvel Observateur*, "La révolution est accomplie"—fiche "préparation à la lecture" et discussion des résultats (après en avoir placé quelques échantillons au tableau). Les documents et la fiche de lecture auront été préparés à l'avance.

Préparation pour le lendemain: lecture de la première moitié du conte (pp. 145-50 Le Livre de Poche, 1984) + fiches de lecture

2. Activités de lecture et de discussion
Suivre les fiches de lecture au rythme proposé ci-dessus. donnez la fiche sur les personnages dès la première session et la faire remplir au fur et à mesure de la lecture (préparation à la session finale sur l'ensemble du texte).

Exploitation des fiches. Elles seront préparées à la maison. En cours, on mettra les listes au tableau) plusieurs étudiants, simultanément suivant la place disponible). Ces listes serviront de base à l'activité orale. Tout sera fait pour que les étudiants produisent le plus possible par eux-mêmes. Le professeur se contentera d'orienter et d'encourager la discussion qui devrait

avoir lieu lorsque chacun comparera se propre liste avec celle du tableau, de faire des suggestions et, éventuellement, pourra donner un complément d'information. Afin d'entraîner les étudiants à la narration orale, on pourra essayer d'expliquer (faire expliquer) les portraits des personnages (cf. listes des fiches de lecture) par leurs actions (correspondances, explications, causes/effets, etc.). De cette manière, toute intervention narrative ne sera pas une fin en soi (ex.:exercice du type "résumé") mais aura un but spécifique: justifier un choix.

On pourra aussi demander oralement aux étudiants d'interpréter la signification de certains éléments des portraits qui n'auront pas été expliqués par la méthode préconisée ci-dessus (narration).

Les exercices d'observation de grammaire et de vocabulaire pourront aussi donner lieu à des explications visant à clarifier le conte lui-même (éléments narratifs, personnages).

On fera, lorsque l'occasion se présentera, des remarques sur l'aspect soigné ou écrit de certaines structures (ex.:participe présent de cause)—on pourra envisager des structures en français usuel qu'on mettra éventuellement au tableau. Une dramatisation (jeu de scène) de la scène de la perte et/ou de la cinquième partie permettra de mettre l'accent sur les différences langue écrite/langue orale.

3. Activités de réemploi
   a. jeu de rôle (scènes choisies du conte—voir description ci-dessus)
   b. rédaction (réécrire le conte du point de vue de Madame Loisel ou de Monsieur Loisel—choisir un des deux sujets proposés).

Note: Suivant le niveau des étudiants et la rapidité avec laquelle les tâches seront accomplies, on pourra éliminer certaines sections proposées par les fiches. Une autre technique d'adaptation pourra être de modifier le nombre de fiches (parties du conte) données en devoir chaque soir.

Note: Pour des raisons d'économie, l'ensemble de fiches de lecture proposé ici ne reproduit pas l'espace laissé aux étudiants pour indiquer leur réponse. La division entre les différents mouvements de l'étude est indiquée par une ligne des étoiles******). Dans les cas où certaines questions, grilles de lecture, ou tableaux sont employés plusieurs fois, on renverra le lecteur à la première occurence.

****

Guy de Maupassant, "La parure" 1—Fiche de lecture—1ère partie, pp. 145-46.
Donnez un titre à cette partie:

1. Préparation au récit dans le passé

   a. Faites une liste des éléments qui indiquent le temps (moment)—(il peut s'agir de mots, d'expression et même de propositions subordonnées entières: ex., quand/lorsque+sujet+verbe [+complément]):

   b. L'imparfait. Relevez les verbes conjugués à l'imparfait et placez-les avec leur sujet dans le tableau ci-dessus:

Etat ancien Description	Habitude ancienne	Action prise dans sa durée	Infinitif correspondant

c. Le participe présent (forme du verbe dont la terminaison est "-ant") Relevez les participes présents que vous trouverez dans la première partie (pp. 145-46) et placez-les dans le tableau ci-dessus suivant leur sens. Référez-vous au contexte pour essayer de comprendre ce sens.

Participe présent			Infinitif équivalent
Action simultanée à une action principale *(en même temps)*	temps *(quand, au* au moment où)	quand *(parce que)*	Infinitif équivalent

2. Portrait des personnages:

a. Remplissez le tableau ci-dessus à l'aide des éléments qui d'après vous contribuent au portrait des personnages dans la première partie (pp. 145-46).

Portrait physique	Portrait moral	Portrait social
Elle:		
Lui:		

****

Guy de Maupassant, "La parure" 2—Fiche de lecture—2è partie, pp. 147-48.
Donnez un titre à cette partie:

1. Préparation au récit dans le passé

a. Eléments qui indiquent le temps (voir section précédente)

b. L'imparfait (tableau: voir section précédente)

2. Portrait des personnages (tableau: voir section précédente)

****

Guy de Maupassant, "La parure" 3—Fiche de lecture— 3è partie, pp. 148-50.
Donnez un titre à cette partie:

1. Préparation au récit dans le passé (éléments qui indiquent le temps: voir la première fiche)

2. Etude:
   a. Relevez tous les objets qui peuvent être classés sous la rubrique "parure":
   b. Portrait des personnages (tableau: voir la première fiche)

****

Guy de Maupassant, "La parure", parties 1-3, pp. 145-50.
D'après l'information que vous avez relevée dans les trois tableaux consacrés au portrait des personnages, faites une courte description (1-3 phrases) de ces personnages tels qu'ils vous apparaissent après la troisième partie du conte.

****

Guy de Maupassant, "La parure" 4—Fiche de lecture—4è partie, pp. 150-52.
Donnez un titre à cette partie:

1. Préparation au récit dans le passé (éléments qui indiquent le temps: voir la première fiche)

2. Portrait des personnages (tableau: voir la première fiche)

   Essayez de résumer en une ou deux phrases votre perception des personnages tels qu'ils vous apparaissent dans cette partie:
   1. Madame Loisel...
   2. Monsieur Loisel...

****

Guy de Maupassant, "La parure" 5—Fiche de lecture—5è partie, pp. 152-53.
Donnez un titre à cette partie:

1. Préparation au récit dans le passé (éléments qui indiquent le temps: voir la première fiche)

2. Vocabulaire
   Relevez les mots relatifs à l'argent

Verbes	Noms (groupes nominaux)

3. Portrait des personnages (tableau: voir la première fiche)

   Ce tableau diffère-t-il ou ressemble-t-il aux tableaux précédents? En quoi? A votre avis, quelle est la signification de ce que vous pouvez constater?

****

Guy de Maupassant, "La parure" 6—Fiche de lecture—6è partie, pp. 154-55.
Donnez un titre à cette partie:

1. Préparation au récit dans le passé (éléments qui indiquent le temps: voir la première fiche)

2. Relevez le vocabulaire relatif à la notion de travail et placez les mots dans le tableau ci-dessus dans la colonne correspondant au personnage auquel ils se rapportent:

Mme Loisel	M. Loisel

3. Relevez le vocabulaire relatif à la notion <u>d'argent</u> et placez les mots dans le tableau ci-dessus dans la colonne correspondant au personnage auquel ils se rapportent:

Mme Loisel	M. Loisel

4. Portrait des personnages (voir la première fiche)

****

Guy de Maupassant, "La parure" 7—Fiche de lecture—7è partie, pp. 155-56.
Donnez un titre à cette partie:

1. Préparation au récit dans le passé

a. Elément qui indiquent le temps (voir la première fiche)
b. Le passé simple et le passé composé.
Relevez tous les verbes au passé simple et au passé composé et remplissez le tableau suivant.

Passé simple	Infinitif correspondant	Passé composé	Infinitif correspondant

D'après vous, en quoi les conditions d'emploi du passé simple et du passé composé sont-elles différentes? Observez attentivement le texte avant de répondre.

2. Portrait des personnages (voir la première fiche)

****

Guy de Maupassant, "La parure"—Ensemble du conte
1. Les personnages
Pour chaque personnage, relevez les noms (propres et communs) et les pronoms qui les désignent (inutile de noter les répétitions). Indiquez dans la première colonne dans quelle partie ont lieu ces occurences (vous pouvez aussi y indiquer le numéro des pages). Relevez aussi, s'il y a lieu, les éléments qui indiquent le statut social de ces personnages (noms, adjectifs, etc.)

Partie (page)	Personnages masculins	Statut social	Personnages féminins	Statut social

2. Interprétation du tableau: en quoi, d'après vous, ce tableau nous renseigne-t-il sur les personnages du conte? Comment sont-ils définis par le narrateur? Y a-t-il des différencces entre les personnages masculins et féminins? Résumez vos impressions en un ou plusieurs paragraphes.

3. L'argent
Relevez dans chaque partie les mots et groupes de mots qui ont un rapport avec l'argent (même exercice que vous avez déjà fait pour la section 5—il n'est pas nécessaire de recopier vos réponses de la section 5; vous pouvez en faire une photocopie que vous attacherez à cette fiche).

Partie (page)	Eléments relevés

Que révèle la comparaison de ces différentes listes? (traits sociaux, évolutions des personnages)

3. Interprétation

a. A qui la faute? A Mathilde? Mérite-t-elle sa punition? A son mari? Pour essayer d'y voir plus clair, relevez dans l'ensemble du conte les éléments qui vous font éprouver de la sympathie ou de l'antipathie pour M. et Mme Loisel. (Il n'est pas nécessaire de tout citer, vous pouvez résumer certains passages). Indiquez dans quelle partie se trouvent ces éléments et à quelle page dans la première colonne ci-dessus.

1. Mme Loisel

Partie (page)	Antipathie	Sympathie

2. M. Loisel

Partie (page)	Antipathie	Sympathie

b. S'agit-il d'un texte "sexiste"? Pourquoi? (Citez quelques éléments pour soutenir votre réponse)

****

Guy de Maupassant, "La parure"—Rédaction
Choisissez l'un des sujets suivants:

1. Réécrivez le conte du point de vue de Mme Loisel.
Vous êtes Mme Loisel. Après avoir revu votre amie, Mme Forestier, vous écrivez à une amie d'enfance pour lui faire part de votre réaction et vous lui racontez toute l'histoire.

2. Réécrivez le conte du point de vue de M. Loisel.
Vous êtes M. Loisel. Votre femme vous a dit qu'elle a revu son amie, Mme Forestier, et vous a dévoilé la vérité concernant la rivière de diamants. Vous écrivez à un de vos amis les plus intimes pour lui faire part de votre réaction et vous lui racontez toute l'histoire.

Bien entendu, il sera nécessaire d'imaginer l'état psychologique des personnages après la rencontre de Mme Loisel et de Mme Forestier. Vous devrez aussi employer le plus grand nombre possible des expressions de temps que vous avez relevées dans le texte (première section de chaque fiche)—vous pouvez baser la progression chronologique de votre récit sur ces expressions. N'employez pas les temps littéraires.

Note: Bien sûr, votre lettre ne sera pas aussi longue que le conte de Maupassant. Vous développerez certains passages importants et en résumerez d'autres.

Note: Preliminary work on this unit was done at the Southeast conference with Fiona J. Doloughan and Katherine Edwards.

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The Hackley School
Tarrytown-Lakeland Collaborative

Text: "La Parure" by Guy de Maupassant
Level: High School Fourth or Fifth Year or College Intermediate

Premier jour:

Pré-Lecture

I. "L'Invitation au bal" distribué à chaque élève:

Monsieur le Président-élu des Etats-Unis et
Madame George Blonkowski
vous prient de leur faire l'honneur de
célébrer l'inquguration avec eux au
Washington Hilton
samedi, le 20 janvier à partir de 20h30

R.S.V.P.
(202) 543-2000
Comité de l'Inauguration

II. Vogue édition d'hiver—tenues de soir

III. Sujets de discussion
A. Quelle serait votre réaction à une telle invitation?
La possibilité d'y aller?
B. Qu'est-ce que vous mettriez?

IV. Devoir: Cherchez dans un dictionnaire "parure" et "paraître"; lisez avec soin les deux premières pages du conte.

Deuxième jour:

I. Pré-Lecture
A. Présentation de portraits de femmes en tenue d'époque—avec et sans bijoux. (XIXe seulement)
B. Scènes d'intérieur d'époque: le genre de salon dont rêve Mathilde

II. Discussion
- A. Les mots nouveaux des pages 145-146 (Le Livre de Poche, 1984) qu'ils n'auraient pas trouvés eux-mêmes.
- B. "Là, tout n'était qu'ordre et beauté, luxe, calme et volupté."
  Dégagez les facteurs des rêves de Mathilde.
  1. le luxe et la beauté
  2. l'exotisme
  3. la coquetterie—*romance*
  4. La sensualité
- C. Apport du professeur: la non-éducation des filles au couvent.
  Naïveté et ignorance de la réalité. Source des rêves. Cf. Mme Bovary

III. Devoir: Dégagez la réalité de la vie de Mathilde dans les quatre catégories ci-dessus. (pp. 145-146)
  Faites une liste des termes négatifs (usure, laideur, etc.)
  Lisez pp. 147-152

Troisième jour:

I. Questions des élèves

II. Discussion
- A. La bal: le triomphe de Mathilde.
  est-ce réel ou illusoire? être ou paraître?
- B. La perte de la rivière: le désastre
  1. Le rôle du mari
  2. Pourquoi ne disent-ils rien à Mme Forestier?

III. Devoir: Terminez le conte.
  Analysez le paragraphe en haut de la p. 155 et répondez à ces questions:
  1. Est-ce que Mathilde continue à rêver?
  2. Avec la même angoisse qu'avant?
  3. Est-elle coupable de quelque chose? De quoi?
  4. Est-ce que la perte des bijoux l'a perdue ou sauvée?

  Note du prof: Cf. perdre vs. gagner et perdre vs. sauver

Quatrième jour:

I. Discussion en petits groupes (chaque groupe aura un sujet)
- A. Avoir perdu la rivière a sauvé Mathilde
- B. Avoir perdu la rivière a perdu Mathilde
- C. Les changements physiques et matériels chez les Loisel
- D. Les changements spirituels ou psychologiques chez Mathilde

II. Discussion générale
- A. Est-ce que Mathilde est moins naïve à la fin qu'au début?
- B. Si elle accepte cette vie dure, de quoi se croit-elle coupable?
- C. Que veut dire "payer ses dettes"?

III. Devoir: composition d'une page et demie. Choisir un des sujets.

A. Que feriez-vous si vous aviez emprunté la belle voiture d'un ami (vous n'avez pas d'assurances) et si vous aviez démoli sa voiture? Comment le diriez-vous à votre ami? Comment payeriez-vous les réparations?

B. Faites la critique du caractère (pas le personnage!) de Mathilde. Est-ce une héroïne? une martyre? une victime? une idiote?
Justifiez votre réponse avec des exemples tirés du texte.

Cinquième jour:

I. Tout le reste

II. Lecture des compositions

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Text: "La Parure" by Guy de Maupassant
Level: Intermediate/Advanced

"La Parure" was the short story I chose to use in my French III class last April. I spent approximately two weeks on the work using numerous techniques developed from the seminar in Austin. Specifically, I found that I was able to enhance my teaching skills in these areas:

1. developing pre-reading techniques;
2. introducing cultural materials;
3. development of vocabulary through specific meaning, but also through a consideration of societal references;
4. enabling identification on the part of my students with certain aspects of the story;
5. discovering themes with the focus emanating from the students' participation;
6. guiding students through more personalized but more clearly directed discussions;
7. interspersing historical and literary commentary in a more "natural" frame of reference;
8. preparing students for a more comprehensive view and appreciation of the literature;
9. utilizing the literary text as an application of grammatical structures.

Although I personally prefer both "Le Horla" and "Boule de Suif" to "La Parure" (because they are more challenging), I chose to do the latter because it is easier to comprehend and to complete within a time frame of about two weeks. Before using this text, my classes had read some simplified, abridged versions of "La Chèvre de M. Sequin," "Le Curé de Cucugnan," "La Mort de Dauphin," and "Le Secret de Maître Cornille" in the EMC ER edition of Les Lettres de Mon Moulin by Alfonse Daudet at Level II the year before. Some three months earlier they had read Le Petit Prince in considerable depth, in addition to some easy excerpts from a few selected authors of the twentieth century.

My principal concern was that they might have read the short story in an English class that year and thereby would know, in advance, the ending. In reality, the circumstances were reversed so that my students could tell their English teacher that the original French was more engrossing better written, etc., etc.! The French III classes are composed primarily of sophomores, most of them 15 years old, a wonderful age before "true sophistication," Dallas-style, sets in. They loved to discuss, were rather perceptive, and very impressed that they were reading "the real thing," (professional jargon, authentic texts). These affluent young females identified easily with the dream-world of Mathilde but because they are better educated and more sensitive, they could also see the folly of her situation. A number of them were, indeed, very hard on "la pauvre Mathilde."

Before beginning the reading I asked them if they had any knowledge about Guy de Maupassant. Some had done a summer reading assignment on selected short stories in which he figured along with Poe, Wilde, etc. As part of the pre-reading techniques, we talked about the genre of the short story, trying to define the goals of the short story writer, the possible difficulty he might have in developing the characters in a limited time frame. Then we

proceeded to a discussion of the title and its usual translation in English. I then asked them to trace the origin of this title suggesting that perhaps the original French had a deeper meaning. The girls were able to work back to *paru, paraître*. It did not take them long to discuss some other key vocabulary words, such as, *destin, dot, classe, caste,* asking ourselves why the author seemed to be so concerned with these concepts. The question of whether we can change our destiny elicited a very lively discussion and propelled us directly into the reading.

Then we read the first several paragraphs together trying to "work through" meaning by derivation, intelligent contextual guessing, etc. The girls were also quick to pick up on the repeated use of the words songer and *souffrir.*

During the course of the readings, one discussion centered on the possible reasons why Maupassant chose certain names. They could remember Mathilde, wife of Guillaume le Conquérent; I told them about another Mathilde who also was a princess. Mathilde Loisel's convent background served to explain why she swung back and forth from her dream world suggested by the use of the word *songer* to her real world as evoked by the word *souffrir.* Some had read Madame Bovary and could easily make that association. They were fascinated by the information I brought to them about Loisel as deriving from the *l'oiseleur,* and other later references to Mme Forestier and to M. Ramponneau, the equivalent, in some parts of France, of the "bogeyman."

My own greatest problem was in knowing where to limit myself. I did not want to over-burden them with too much information, as I wanted the work to be explored and developed by them. I am an active proponent of cooperative learning techniques. I find that it is a method which girls, in particular, relate to comfortably and effectively. After each part was read, the girls were divided into groups to allow discussion of diverse questions. The groups then reported their ideas to each other. (I used the Valette text divisions in Nouvelles Lectures.)

In doing evaluations I tested them on vocabulary, which I feel is indispensable for facilitating comprehension, especially in subsequent readings. I also provided ample opportunity for class discussion which enabled me to see their comprehension of the text. We did some small group work which gave them a better feeling for certain conditions which existed in the nineteenth century. Since my interest also lies in the fine arts, I pulled together a collection of pictures which show women of several different strata of society in diverse life situations.

Another kind of assignment was short journal entries as reaction to the different characters. I asked them:

1. Do you like Mathilde at beginning of the reading?
2. Do you think the Loisel marriage was a good one?
3. What aspects of their characters do you find questionable?
4. What *conte de fée* comes to mind as you read about Mathilde's success at the ball?
5. Do you like Mathilde at the end of the story?
6. What is the message which Maupassant offered?
7. Is there any universal value to this story?

Some of these same questions were used for both class discussion and for more developed essay writing. At this stage of their linguistic development, I try to give writing assignments on

topics which have not been discussed or touched upon in class if only to present some new vocabulary. I also used several paragraphs in the text to talk about Maupassant's style and also as a wonderful grammar review. I am very committed to teaching language through literature, and I feel a judicious choice of material enhances the students' appreciation of the author's writing techniques and, in addition, reinforces the need for understanding the structure of the language. Language serves as a tool for expression of many needs.

I felt that I was more successful this year in teaching "La Parure" than in years past. The girls got a better understanding of the social issues at play and a better idea of the obsessive feelings of Mathilde. They expressed themselves more vehemently about her shortcomings and the limited role assigned to women during her time.

The written assignments were rather disappointing as the students were attempting to express subtle ideas beyond their linguistic capabilities. However, the girls were given the opportunity to re-write their compositions.

I felt that this unit was effective. It was apparent that the students were investing some of their ideas in this study. They were thinking critically, allowing language to serve as a springboard for their cultural, historical, and literary appreciation of a text. Finally, they were able to understand that *la parure* was an illusion as false as life itself under the Third Republic. The irony of the rich woman gaining was not lost on these students. Neither was the apparent misogyny of the author.

For some students this was a difficult approach. A number of them, two or three at the most, would have preferred less direct involvement, getting a list of vocabulary without discussing the social significance of *la dot*, the "barter" of beautiful women, the references to history. This is obviously a more passive, traditional student who resists change and challenge.

However, I am happy to have had the opportunity to learn this approach to teaching literature. I must say that I had intuitively used some of these techniques before but found myself more at ease, in many ways better prepared, and, in a sense, happier with the results.

Susan Desmond Linz
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Texts: "La Parure", "La Serre" and "La Chevelure" by Guy de Maupassant
Level: End of First or Second Year College French, Fourth Year High School

For the curriculum unit on Maupassant I have chosen only one of the three stories which we worked on at Tarrytown, opting for two other stories in the collection Boule de Suif to fill out the unit. I have done this for a variety of reasons. The class for which I would use this unit is a French 4 (second year, second semester) class at the community college level. The students who enroll in this class are expected to have mastered a mid- to high-intermediate level (ACTFL guidelines) in reading, writing, speaking, and listening to French in a culturally appropriate manner. French 4 demands a thorough review of grammar as well as an introduction to entire literary texts (the students have already read excerpts of texts in a literary anthology which accompanies the 3rd semester text). As the students are obliged to purchase a new grammar and language lab manual for French 4, I must be cautious about what other texts I ask them to purchase. For this reason I decided to eliminate "Le Horla" from the texts I would use. My final selection of short stories from the collection Boule de Suif (Le Livre de Poche, 1984) was "La Parure," "La Serre," and "La Chevelure." In selecting these stories I tried to choose works which were representative of the wide variety of Maupassant's work. Thus, a story representing the cruel irony of life, "La Parure," a funny and endearing story of conjugal love, "La Serre," and a fantastic story of obsession, "La Chevelure." Each of these selections is fairly short in length, as I propose doing other works of literature besides those of Maupassant in French 4. It also occurred to me that I might be able to use one of the selections at the end of French 3, thus whetting the students' appetites for French 4 and more of the same! In my selection of texts I have tried to keep in mind some of the pitfalls I often run into with my students. If texts are too long, students will become discouraged and simply give up. If they see that the longest of the texts we are reading is 19 pages, they are more likely to stick it out. I have also tried to choose these texts with their interests in mind. Sex and social climbing and personal adornment are topics which my students can easily relate to ("La Serre" and "La Parure"); and, who has not kept a souvenir or remembrance of someone from their past as in "La Chevelure"?

At first I felt a bit guilty about straying from the selections which we read at the Tarrytown Conference, but then felt better of it. For if I learned anything at the Conference it was how I could take a text and work with it to use it more effectively in the classroom. I hope to work with texts by other authors in the future, and am confident that I will be able to better do so because of the work I did at Tarrytown.

I. **"La Parure"** (five days)*

A. First Day

1. Visuals—pictures of women with a variety of necklaces—students' response to these images.
2. Discussion of title—What does *parure* mean? Why did Maupassant choose this word—other possibilities? Is the English translation "The Necklace" adequate? Denotation vs. Connotation.
3. Homework Assignment: Read pp. 145-150

B. Second Day

1. Reading Strategy— Have students place on board words which they did not understand from first two pages of assigned reading. See if students can determine meaning of words through contextual guessing, use of prefixes and suffixes, word position, etc.
2. Tape—Gounod's "L'Air des Bijoux" de Faust. Supply students with text. What are the sentiments of the woman who is singing this song? How do they compare to the sentiments of Mathilde Loisel? How do these women's feelings compare with those of modern women? Are there any similarities? (Bring in some advertisements taken from Vogue, Mademoiselle, Gentlemen's Quarterly, etc., of designer items which students would most probably be interested in having.) Try and determine what it is that Mathilde Loisel wants.
3. Homework Assignment: Read pp. 150-153.

C. Third Day

1. "Cendrillon"—excerpt, to be read aloud by students in small groups. Comparison of heroines in two stories. Students make lists of similarities and differences (i.e. both loose something; in the end one is happy (fairytale), as for the other, we don't yet know. Will Mathilde be sad or happy as a result?

2. Homework Assignment: Read pp. 154-156

D. Fourth Day

1. Tableau de la Valeur de l'Argent à l'Epoque—students will examine this chart and then discuss the value of a variety of items in the text, some being:
   a. M. Loisel's salary
   b. the cost of the lost necklace
   c. the cost of the necklace bought to replace it

2. Pictures of women of the working class and of the upper-middle class. From these pictures we will begin a discussion of the final encounter between Mme Loisel and Mme Forestier. How are these women similar/different in their physical appearance, their language, their behavior, etc.? On the board we will list words or phrases from the text which underline these similarities/differences, and attempt to broaden vocabulary by finding synonyms and antonyms for words used.

3. Homework Assignment: Reread pp. 145-156.

* Note: In "La Parure," I have drawn heavily on the work, ideas, and materials of M. Raymond Mitton, The Hackley School, Tarrytown, NY.

E. Fifth Day

1. Visuals of women with necklaces, this time ending with "Portrait of Mme X" by Sargent. What does a necklace add to /subtract from these women's allure? What was the importance of the necklace to Mathilde? What did the necklace represent to her? What are the "necklaces" for our generation?

2. *Paraître vs. être*—How do these verbs apply to the story? Do you think that we could use them to make a moral for this story? Would Maupassant agree with this moral? What do you think that Maupassant was trying to tell us about people, their desires, being and appearing to be?

3. Homework Assignment: A short *rédaction* of approximately 1 page, typewritten, in which the students continue the story "La Parure" where Maupassant left off. In this continuation of the story the students will imagine Mathilde's reaction to the news that she has just learned from Mme Forestier, and relate her subsequent feelings and actions.The students will attempt to write this addition as if they were Maupassant themselves.

II. "La Serre" (Four Days)

A. First Day

1. A series of photos of greenhouses will be passed around the class. In small groups, students will make lists of words which describe these structures. When these words are placed on the board we will find that many of them describe the greenhouse in terms of a house (a re-creation of the world in the larger house) and that greenhouses are always made of glass (which lets light in and also allows one to see inside). We will also briefly discuss what the purpose of a greenhouse is (to nurture plants, i.e. life, etc.)

   Alternatively, students can be taken on a trip to a greenhouse, if one is accessible. They can then experience the atmosphere of the greenhouse, which is much more effective than the showing of photos. The word lists can be done on-site, and a writing assignment based on the trip can be given later in the unit: "Why did Maupassant choose the greenhouse as the setting for this story and why is it important?"

2. Reading p. 185— The class will read aloud this portrait of the two main characters in the story. Descriptive words for each will be placed on the board, and students will attempt to summarize the appearance and personality of each in their own words.

3. Homework Assignment—Read pp. 186-188

B. Second Day

1. "Depuis quelques annees..." with these words we are presented with a mystery! Place yourselves in the role of detective/doctor and try to determine what ails Mme Lerebour. In small groups students will describe her behavior and try to come to grips with what they see as the problem. After this discussion, students will write down their diagnosis and I will collect these cards for later reference.

2. Homework Assignment: Read pp. 188-191

C. Third Day

1. A discussion of the activities of both M. and Mme Lerebour will ensue, and, based on these activities (written on blackboard), we will determine who better deserves to be labeled "active" and who "passive."

2. Homework Assignment—Reread pp. 185-191

D. Fourth Day

1. Some examples of French humor will be shown to the class on the overhead projector. Comics shown will be chosen to reflect the French *légèreté* when dealing with matters sexual. Efforts will be made to lead the students to an appreciation of this point of view, and, thus, of this humor, which will necessitate an awareness of the more heavy-handed American approach. As a result, students should be better able to appreciate the amusing denouement of the story. Questions to be asked: Où est l'humour ici? S'agit-il des contrastes absurdes? d'une contradiction de la bienséance des choses? etc.

2. We will now open the students' diagnoses, and compare them with the actual "problem" as revealed in the dénouement.

3. Homework Assignment—Students will write a 1 page typewritten *rédaction* on the following topic: Why did Maupassant entitle this story "La Serre"? What is the importance, pragmatic or symbolic, of this structure to the story? If you were to name this story yourself, would you choose this title? Why? If not, what title would you place in its stead and why?

III. "La Chevelure" (Four Days)

A. First Day

1. Students will read pages 111-112 aloud in class. We will then proceed to list all proper nouns from these pages. It will be determined that the vast majority of these nouns can be referred to by *elle*, the feminine subject pronoun. Why has Maupassant chosen to do this? Who is the enemy to be feared? What is the sex of the enemy?

2. Where does the action take place?

3. Discussion of term *nécrophile* with its subsequent note on page 281.

4. Homework Assignment—Read pp. 112-116

B. Second Day

1. The class will be separated into three groups, each of which will examine one of the following objects presented in the story:
   a. la montre
   b. le meuble
   c. la chevelure

Students will be asked to list adjectives and descriptive phrases which particularly relate to the five senses. Each group will report its findings back to the class.

2. Follow-up questions: Why did Maupassant choose these particular objects? What are they meant to represent?

3. Homework Assignment—Read pp. 116-117 (poem)
Bring to class a momento or souvenir which brings to mind someone you once knew.

C. Third Day

1. Students will share their momentos with the class, telling a little about each one and describing how they feel when they see, touch, smell, etc. the object in question.

2. Poem—translation into modern French.

3. "Mignonne, allons voir si la rose" de Ronsard—text for students and possibly recording of song that they can listen to.

4. What is the message contained in both of these poems?
What are your feelings about this message?

5. Homework Assignment—Read pp. 117-120.

D. Fourth Day

1. Reactions to the story—reader response

2. The use of this particular literary device (where a part is used to imply the whole; *la chevelure=la femme*). Students will attempt to create other examples of this type of metaphor on the blackboard.

3. Homework Assignment—Students will write a 1-page typewritten *rédaction* in which they analyze the effect of the lock of hair on the narrator. Is he affected? How? Placing themselves in the role of Maupassant, the author, the students will continue the story of the lock of hair, each to their own original conclusion.

Thomas Keith Cothrun
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Las Cruces High School
Teachers' Language Collaborative of Southern New Mexico

Text: "Der Augsburger Kreidekreis" by Bertolt Brecht
Level: German III or IV

This unit is designed to be integrated into the German III curriculum unit at Las Cruces High School. The Course Guidelines for German III developed by the Las Cruces Public Schools' Modern Language Curriculum Revision Committee call for an overview of German History during the third year of language instruction. It is my desire to augment the history component with the study of literature which reflects the various historical periods. Brecht's "Der Augsburger Kreidekreis" will be taught as part of the segment on the "30 Years War." Although this outline has been developed, to some extent, in English, it is important to note that all instruction will take place in German. This unit was taught April 9-15, 1991.

Day 1

I. Pre-Reading Exercises

A. Augsburg
1. Geschichte der Stadt
2. Das Rathaus
3. Der goldene Saal

Students will read excerpts from a brochure on Augsberg. Reading will be done round-robin style in class. Discussion will follow.

Day 2

B. Der 30-jährige Krieg
1. 1618-1648
2. Religionskrieg
3. Die Front

C. Bertolt Brecht
1. Biografische Information
   a. Geboren am 10 Februar 1898
   b. Starb am 14 August 1956
   c. Sein Leben im Exil
2. Seine Werke/Dramen
   a. "Mutter Courage und ihre Kinder"
   b. "Dreigroschenoper"
   c. "Der kaukausische Kreidekreis"
3. Verfremdungseffekt
4. Berliner Ensemble
5. Marxistische Ideen

Instructor will lecture/lead discussion on the above topics.

D. Discussion of the title
   1. What do you think the story might be about?
   2. How large do you think the circle is?
   3. What purpose will this circle have?

Day 3

II. Reading the Text

A. Read text in class to page 8 (An einem Sonntagmorgen...) (round-robin style), explaining vocabulary as necessary (following student inquiry) and checking for comprehension of text throught the use of directed questions.

B. Students will read the second part of the text (pp. 8-12 Aber eines Tages...) at home.

Day 4

C. A quiz will be given to check comprehension of the homework reading.

D. The remaining portion of the text will be read in class following the same plan as in Day 3.

Day 5

III. Discussion of the Text

A. Distribution and reading of the biblical reference "Salomos Urtell" from 1. Könige 3.

B. Was heißt Mutterschaft?

C. "Blut ist dicker als Wasser." Stimmt das?

D. Könnte diese Geschichte in unserem Zeitalter spielen?

E. Idee von der Adoptivmutter/der biologischen Mutter

IV. Evaluation

A. Student composition—newspaper report of the trial

Schreib einen Zeitungsartikel, in dem du die Ereignisse der Geschichte "Der Augsburger Kreidekreis" berichtest. In dem Artikel mußt du die Geshichte von mindestens drei Perspektiven behandeln, d.h. die Geschichte vom Sicht:

Anna	Frau Zingli
Otterer	Ignaz Dollinger
Annas Bruder	Annas Schwägerin
Die Nachbarn	Zinglis Verwandten
Annas Schwester	Annas Schwägerin
Otterers Mutter	Die Amme

Der Aufsatz muß Zitate von verschiedenen Leuten haben.
Der Aufsatz ist am Freitag, dem 19 April 1991 fällig.

Leesa Guay-Timpson
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Burlington High School
Champlain Valley Foreign Language Alliance

Text: "Der Augsburger Kreidekreis" by Bertolt Brecht
Level: Advanced—Third, Fourth Year

Reading Bertolt Brecht's "Der Augsburger Kreidekreis" in a High School German 3/4 Class

Brecht's "Der Augsburger Kreidekreis" can be relatively difficult reading even for advanced college level students, and therefore to undertake it in a high school class can be quite a challenge. This challenge can be met successfully with some special techniques and with a philosophy that allows reading to be, at least to some degree, an individual experience—rather than the discovery of some single, "true" interpretation. The following unit records my attempt to meet that challenge, and I should say that both I and the students involved consider the experience to have been very positive.

The following outline was designed to attain my own goals for my own students. I present it as an example, but I must add that not all of the activities and questions were covered. These were guidelines, and I tried to stay within them; but of course, I constantly monitored class progress and occasionally decided to omit certain assignments or discussion questions.

An important point to make at the very outset is that all assignments, questions and activities were given **IN GERMAN**. They are presented here in English translation for the benefit of readers who are not German teachers or scholars.

The division of the story into eleven sections was based to some extent on how much I felt my own students could deal with at one time. Others might wish to combine sections or further divide them. My one suggestion is to try to make any division in such a way that the student is left with a feeling of suspense and therefore a desire to read the next section. I did not hand out the entire story at once, but rather one section at a time, so that the students did not know the length of the complete work but could always look back and see how much they had already accomplished. This procedure also prevented the overzealous from reading ahead and spoiling the ending for others.

This was a challenge for me as well as for the students because I wanted them to *want* to read this story. There were times when both the class and I were discouraged or frustrated, but these times were few and soon forgotten, whereas the results were well worth the effort.

As far as the actual reading of the text is concerned, I prepared a vocabulary list for each section containing words and phrases that were unfamiliar. I would sometimes have students look up the words for themselves, but for the most part, I provided the definitions. Next, the students would read the text silently using this vocabulary, then we would take turns reading aloud, and I would clarify obscure points and answer any questions.

Next would follow discussion questions, and often by this time the class would be over. Homework at this point was almost always the Grammar/Journal assignment. This was the writing that I graded specifically for grammar.

The following day, the class would take up the remaining Discussion/Opinion questions. The creative writing sections were often done in small groups, and the Art was usually for homework.

The next day would begin with the pre-reading questions. These were to pique curiosity and to establish information necessary for the next reading. A jump-start for the brain, these questions were a way to focus their thoughts on the story and to elicit opinions, guesses and general reactions from the students. Then, anticipating the outcome of the next section, they would eagerly (yes, eagerly) read through the episode. Then we would begin the opinion questions, and so we would proceed for each section. When students finished, they had the physical evidence (their packed folder) of having finished an entire work in German; they also had a journal of their own reactions (from Anna's viewpoint) and a record of their artistic impressions of the story. Lastly, their dialogues were a testament to their ability to construct logical, mature utterances. Through the post-reading exercise they were able to reap again the rewards for their hard work by using it as a resource for their final projects.

Text Division and its Rationale

The following is a list of the sections, showing how they were divided in the text. The first quotation is the beginning of each section; the second quotation is the last line of the section.

1. Zu der Zeit...
   ...Die Soldaten hatten ihn aus seiner Grube gezogen und erschlagen.
2. Erst jetzt wurde der Magd klar...
   ...wie sie einen so gefährlichen kleinen Gast aufnehmen würde.
3. Anna kam gegen Mittag im Dorf an...
   ...Wenn sie keinen Vater für ihr Kind zeigen könnte, müßte der Hof bald ins Gerede kommen.
4. An einem Sonntag morgen...
   ...Der Totenschein ließ allerdings auf sich warten.
5. Er kam weder die nächste...
   ...und aß noch, als der Bauer wegging.
6. Die nächsten Tage war Anna natürlich bekümmert...
   ...blick in die Kiste mit dem Kind, sagte aber nichts und rührte es nicht an.
7. In der Nacht wurde Anna krank...
   ...auf dem Weg nach Augsburg.
8. Ihr erster Gang...
   ..."Verschwind", brummte er. "Am Samstag halt ich Gericht".
9. An diesem Samstag...
   ...gleichgültig, wieviele Röcke sie darüber träge.
10. Frau Zingli gab keine Antwort...
    ...eine Kreide zu holen.
11. Der Gerichtsdiener ging...
    ...mit dem Augen gezwinkert habe.

Student and Classroom Materials

1. Each student is given a folder in which to keep sections of the story and the vocabulary lists.
2. Each student has a notebook to be used for the journal entries and art assignments.
3. A container of crayons, markers, and colored pencils for art projects should be kept in the classroom.
4. Some poster board and large, plain paper will be good for some of the art projects.

Preliminary Groundwork

There was a certain amount of preparation before any of the text was given to the students. First, we chose to cover the main thematic ideas woven into the story. These "Pre-Reading Concepts" were *Krieg* (War), *Mutter* (Mother), *Recht* (Law), *Richter* (Judge), and *Besitz* (Possessions).

It was desirable also to present some "Historical Concepts," relating in particular to the Thirty Year's War. Along with that history, naturally, it was important to develop a good understanding of the Protestant and Catholic, and of the basis for their opposition at this point in history.

Laying the groundwork as outlined above occupied several class periods, essentially as follows:

Day 1:

1. I introduce the first set of concepts. Students discuss what they feel when they see these five words. Ideas are written on the board. Jot down what you think, look words up in the dictionary; share ideas.
2. Draw a picture of what you think each "concept" is or looks like.
3. I bring in photos/drawings of my own interpretation to show, and we talk about differences of opinion.
4. Come up with class definitions of these terms/concepts which all write in their notebooks.
5. Worksheet using modal *Verben:*
   Eine Mutter soll...
   Krieg kann...
   Recht muß...
   Richter dürfen...
   Besitz will...
   etc.

Day 2:

1. Discuss the second group of words. First ask for student definition and knowledge, then fill in with details, especially about the Thirty Year's War.
2. Create a story incorporating all the above words/concepts. The setting of the story is the time of the Thirty Year's War. The main character must be a mother, and the story must be written in simple past tense. Each student is to make a vocabulary list of the words he/she had to look up.

Day 3:

1. Exchange stories and vocabulary lists. Students read the stories alone using vocabulary lists.
2. As a class discuss the following: What are the common themes? How are the concepts treated? Are there similarities in the stories? What are the common characteristics attributed to the mother? To the judge? (etc.) Do they agree with the original definitions the class generated? What role did War play? What about Law?
3. Homework: How would *Krieg* (War) affect: *Mutter* (Mother), *Besitz* (Possessions), *Recht* (Law), and *Richter* (Judge)?

Day 4:

1. Discuss the homework assignment.
2. Introduce "Augsburger Kreidekreis" and read section one.

Assignments According To Section

Section 1

I. Grammar/Journal entries

1. What will happen next? (future tense)
2. You are Anna: What goes through your mind as the soldiers are pillaging the house? (present tense)
3. Choose five of your favorite sentences in the simple past tense from the story and rewrite them in the present tense.

II. Creative Writing

1. List the words associated with the soldiers and war, what colors do you associate with this scene? Write a poem about this scene integrating the words in the list and the colors you have chosen
2. You are a newspaper reporter. Write a short article about the attack on the village and mention the death of Herr Zingli.

III. Discussion/Opinion

Where might a scene like this take place today? (subjunctive II)

IV. Art

Illustrate the poem you wrote and either incorporate the text of the poem into your illustration or attach your poem to it for display.

Section 2

I. Pre-Reading:

1. When does a parent give up the right to his/her child?
2. What is kidnapping? Is it ever justified?

II. Grammar/Journal

You are to complete these entries as if you were Anna.

1. Was Frau Zingli at her uncle's house? (subjunctive II)

2. Formulate your plan to go to your older brother's farm. (future tense)
3. Describe your argument with your brother. (simple past)

III. Creative Writing
1. Write a dialogue of the argument between Anna and her brother. It must resolve in Anna's favor.
2. You are Anna gazing at the child. What goes through your mind and how do you feel when you realize you cannot leave without the child?

IV. Discussion/Opinion
1. What is the danger for Anna?
2. Is Frau Zingli really at her uncle's?
3. "Es hatte einen winzigen Leberfleck am Hälschen..." why is this important?
4. Is Anna a thief?
5. Should Anna have a bad conscience?

V. Art
Draw or find a picture of what you think the uncle and child look like.

Section 3

I. Pre-Reading
1. Has Anna become a mother?
2. What problems might arise if Anna does not tell her sister the truth?
3. How might Anna's appearance with a child be interpreted by the people on the farm?

II. Grammar/Journal
1. You are Anna and for the third time, your sister-in-law has asked you where your husband is. Write what your excuse was this time. (simple past)
2. Write about your uneasy feelings about the future. (future)
3. Find five weak simple past verbs and five strong simple past verbs. What are their infinitives?

III. Creative Writing
1. Write a conversation between Anna, her brother and her sister-in-law when she first arrives at the farm.
2. Write a conversation between Anna and her brother as they sit in the woods and she tells him the story and how they decide what to do.

IV. Discussion/Opinion
1. What might have caused Anna's decision not to tell her sister-in-law?
2. How is Anna becoming a mother? What are the signs? Are they valid signs of motherhood?
3. Why might gossip about the farm be undesirable?

V. Art
Find a picture or illustration of a farm situated in the area of Germany in which this story takes place.
What do the villages in this area look like?
What do you think the sister-in-law looks like?

Section 4

I. Pre-Reading
1. Should a parent sacrifice personal happiness for a child?
2. Is it important that a child have both parents? How important was it in Anna's time?
3. What do you think Anna should do? Leave? Where to?
4. Where or how might Anna find a husband?
5. How could she keep the deception from being revealed?

II. Grammar/Journal
1. Write your impression of your "husband." (present)
2. "If I had to live with him, I would..." (subjunctive II)
3. Describe how you felt as you married. (simple past)
4. "I thought my wedding would have been..." (subjunctive II)

III. Creative Writing
1. What sort of man is Anna's brother? Support your statement with evidence from the text.
2. Write a short essay discussing the effects war has had upon Anna, her brother and child.

IV. Discussion/Opinion
1. How does this marriage show Anna's love for the child?
2. Should Anna have done this? Why?
3. Would you have done this? Why?
4. "Der Totenschein ließ allerdings auf sich warten." What might this foreshadow?
5. What sort of effect will "Law" have on Anna now?

V. Art
Depict Anna's wedding scene, either realistically or abstractly using colors and shapes, words and magazine cutouts.
Depict the wedding Anna should have. Who would be her husband?

Section 5

I. Pre-Reading
1. Now that Anna is married, who is legally responsible for her? Whose property is she according to the law?
2. How might Law and Property suddenly affect Anna and the child?

II. Grammar/Journal
1. How did you react when your brother told you about Otterer?(simple past)
2. Write what you must, should, want, etc. to do. (present/future, use modals)
3. "If he comes for me I will..." (subjunctive II)

III. Creative Writing
Using the information in the text, create the conversation between Anna and her brother as he breaks the news to her that Otterer is healthy.

IV. Discussion/Opinion

1. What does it mean that the man ate the entire time?
2. What does it mean that he tells his mother to be silent?
3. What do you think will happen next?
4. "Der Bauer sah Anna nicht ins Gesicht, als er weiter berichtete." Why?
5. Did Anna do the right thing in marrying?

V. Art

1. Draw the "healthy" man.
2. Depict with colors the feelings Anna must have. What are they?
3. Draw Law, Possessions, and Mother as they are at this point in time: which is stronger, brighter, larger, etc.?

Section 6

I. Pre-Reading

1. What makes a marriage?
2. Are Anna and Otterer "married"?
3. When might Otterer come to claim Anna?
4. Will she like him?
5. What might happen if Otterer does not come to claim her?

II. Grammar/Journal

1. Tell about your encounter with Otterer on the path. How did you feel when he spoke? Describe his physical appearance.
2. Your child has fallen ill. Write about your fears for the child's health. (present)
3. How did you react when Otterer surprised you in the room? Recount the day's events (simple past) and comment on why you don't like him. (present)

III. Creative Writing

Write the dinner conversation leading up to the sister-in-law's "du armes Wurm."

IV. Opinion/Discussion

1. Is Otterer really a bad person?
2. How is Anna's motherhood shown in this section?
3. Anna has sacrificed much for this child. Is it worth it? Would you do it?
4. Does Otterer have a "right" to Anna?

V. Art

Draw Otterer according to information from the text. What colors are associated with him?

Section 7

I. Pre-Reading

1. How might Otterer's reaction to the child affect his future relationship with Anna?
2. Will Anna go to him? How? What could make her go?
3. Will Anna escape? How?
4. What kind of life could be in store for Anna with Otterer?

5. What could happen to the child? Who has the right to make decisions about it?
6. What could Anna do if she ran away with the child. Where could she go? What difficulties might she encounter?

II. Grammar/Journal

Part A.

1. Write about your decision to leave. (present)
2. What happened that caused you to act? (past)
3. What will you do? (future)

Part B

What is going through your mind when Otterer tells you about the child? (Use modals and the present tense.)

III. Creative Writing

1. Write the conversation between Otterer and Anna on the way back home in the wagon.
2. Write the conversation in the scene where Otterer tells Anna about the lady in the coach.

IV. Discussion/Opinion

1. Why might Anna have gotten sick? Is the sickness a symbol? How does her motherly instinct save her?
2. How does the war still affect Anna and the child?
3. Did Otterer have the right to do what he did?

V. Art

Draw Anna's home. Write and illustrate a poem about Anna and her child.

Section 8

I. Pre-Reading

1. Who was the woman?
2. Why might she want the child?
3. Why has Anna gone to Augsburg?
4. Would you have gone or would you have been glad to finally be rid of the responsibility?
5. Think of the social positions of Anna and Frau Zingli. What might be the results of a confrontation over the child?

II. Grammar/Journal

1. Write your impressions of Dollinger.
2. Write about your anticipations/anxiety about Saturday. (future)

III. Creative Writing

Write an Augsburger newspaper report about the scene Anna caused and the sensation now that Dollinger will hear the case against Frau Zingli. What angle will you take– sensational? Factual? Interview Anna, Frau Zingli and Dollinger for comments on the upcoming trial. Make sure their responses correspond with their personality types. End the article with your prediction as to the outcome.

IV. Discussion/Opinion

1. How has war affected Anna once again?
2. How do "possessions" become important once again?
3. "Er braucht die Gerberei nicht." What does he need?
4. How does Dollinger refer to Frau Zingli? Why?
5. Why does he make Anna stand in the light?

V. Art

Draw Ignaz Dollinger according to information in the text. What nouns and verbs can be associated with him?
Draw a "photo" to accompany your newspaper article.
Design the Front Page of the newspaper—name, date, ads, etc.

Section 9

I. Pre-Reading

1. Should a judge be able to take away someone's child?
2. Think of examples of child custody cases. What are some reasons that children are taken from a parent? Does wealth play a part? Should it?
3. Does Dollinger know enough to decide this case?
4. If Anna's right to be mother is on trial, what instances can you point to that prove she is a good mother? (List on board.)
5. Why does Frau Zingli want the child? How might this make her more determined? What evidence is there of Frau Zingli as a mother?

II. Grammar/Journal

1. Why does Frau Zingli use the subjunctive when she tells her story about Anna? Re-write this section in indicative: what effect does it have now?
2. What do you feel as Frau Zingli speaks about you in this manner? What would you answer to her?

III. Creative Writing

Write a dialogue between two farmers watching the trial. One thinks Anna is the mother, the other supports Frau Zingli. What are their reasons? Remember: all they know of the case is what has been revealed up until this point!

IV. Opinion/Discussion

1. How do possessions, law, judge, mother, and war all come together in this trial to affect Anna?
2. How does "wahrscheinlich in Erwartung eines Trinkgeldes" relate to Frau Zingli's attitude toward "possessions" and to how she assumes the world functions?
3. What are indications of Dollinger's "common" flair? Are there judges/lawyers on TV who have this wholesome "folksy" manner?
4. Why is this type so appealing?
5. Why is it effective to have such a judge at this trial?
6. What might the author be trying to say?
7. What evidence points in Anna's favor so far?
8. What could work against her?

9. How does Dollinger feel about Anna? How can you tell?
10. What is the meaning of Dollinger's last statement in this section?

V. Art
1. What does Frau Zingli look like?
2. Draw a court-room scene (like on TV news reports).

Section 10

I. Pre-Reading
1. How will Anna testify? What will her story be?
2. Frau Zingli lied about being afraid. Will Anna?

II. Grammar/Journal
1. What is Anna's reaction to Dollinger's pronouncement, that the testimonies have yielded nothing? Is she frustrated? Frightened?
2. List the cliches used by Dollinger.
3. Re-write Dollinger's "Das Kind ist zu bedauern... ...Mutter des Kindes ist" in the simple past.

III. Creative Writing
1. Continue the argument of the two farmers now using the evidence to this point.
2. Write a second article for the newspaper reporting on the proceedings until this point. Write a sensationalist title for your article and present each character in an exaggerated tabloid manner.

IV. Discussion/Opinion
1. Why does Anna lie? What is the lie?
2. Why does Dollinger praise Anna at one point?
3. Why does this digression of Dollinger occur? What is the point? What does it reveal about Dollinger's personality? What does it indicate about his attitude toward the law, toward possessions and toward motherhood?
4. What are the reasons given for the indecision of Dollinger?
5. Why might it be difficult for the "law" and the "judge" to decide about "mother"?
6. What is going to happen with the chalk?

V. Art
Make the front page for your newspaper article with courtroom sketches, photos, titles, ads, etc.

Section 11

I. Pre-Reading
1. What is love? What is mother love? Does Anna exhibit this? Cite a few examples.
2. How are love and strength connected?
3. What is the aim of a mother's love?
4. How will this story be resolved?

II. Grammar/Journal

1. Write what you felt like as you stood in the circle. (past tense)
2. What you would like to do to Frau Zingli. (subjunctive II)
3. What happens to Otterer?

III. Discussion/Opinion

1. "Stärke": How do Dollinger, Frau Zingli, and Anna interpret this word?
2. What Bible story is this related to? Why?
3. Why is it important that Dollinger is a "man of the people"?
4. What conclusions about the law and about judges can you make according to this story?
5. What do you think the overall message of this work is?

IV. Art

Draw your interpretations of law, mother, judge, possessions, and war according to your impressions of this story.

Post-Reading Testing

A. Re-write articles and make one sensational front page dealing with the trial;
or
Research costumes of the period and make a video of a scene from the story;
or
Make a "soap opera" of Anna and her child and/or perform some of the dialogues written.

B. Make a trivia game divided into:
1. Grammar: Weak and Strong Verbs, Subjunctive, Modals, Future, Simple Past
2. Vocabulary
3. Personality Traits/Details of Character
4. Sequence of Events
5. True/False

C. Make up the rest of Anna's life:
1. Does she stay with Otterer?
2. Whom will she marry?
3. What happens to the child?
4. What happens to Frau Zingli?

D. Make a comic book from this story. Decide which scenes to illustrate and what you will write for each panel. How will you condense the information and still maintain the suspense and the story line?

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Text: "Die Unwürdige Greisin" by Bertolt Brecht
Level: Intermediate

This short story is well suited for presentation in a class that studies the German language. It is entertaining, thought-provoking, and not too long or difficult, although it presents some challenges.The text was introduced at the end of the intermediate level, when students have reviewed most of the grammatical structures of the German language and should be in command of an adequate vocabulary. It would also be useful in an upper-level class of modern German literature. The procedures would be different with students who have more experience and better language skills.

The unit was begun on a Monday, and the text was treated during the three class meetings of that week, with a two-page composition assigned on Friday, to be handed in the following week.

For the reading techniques we began with skimming/global reading of the first paragraph. I gave a short overview of the content, part German/part English for the less advanced students. I also gave the class some background about the author with pictures of his grandparents.I handed out a list of theme-specific questions, followed by a list of difficult words and expressions. After the questions were discussed, we proceeded on Friday to some close reading of the last part. I alerted the students especially to similarities and differences between the situation in a small town in Germany as opposed to America, around the turn of the 20th century.

To be sure that students comprehended the text, I asked many questions orally, addressing individuals. As a comprehension exercise, the class was, for example, to find words and expressions that had to do with communication , including such phrases as sich *abweisend verhalten, einigen Aeusserungen entnehmen, sich erkundigen, or das Gerücht ging*. The text also lends itself to exercises contrasting subjunctive and indicative grammar structures, comparing indirect and direct discourse ("der Buchdrucker schrieb, daß die Großmutter im Gasthof esse").

Student enjoyment of the text was evident from their participation in class discussions and from the imaginative way in which they wrote their compositions. The assignment was to tell the story from the point of view of one of the characters. To my surprise, two students picked the youngest son as their persona and were critical of the old woman.

"Die Unwürdige Greisin" von Bertolt Brecht (1898-1956)
<u>Themen</u>: Wann und wo spielt die Geschichte?

1. Die Großmutter und ihre Familie. (Mann, Beruf des Mannes, Kinder; wieviele Kinder? Welche Arbeiten mußte die Großmutter tun?)

2. Situation der Großmutter nach dem Tod des Großvaters. (Wo wohnte sie, wovon lebte sie, war sie gesund? Welches Verhältnis hatte sie zu ihren Kindern und Enkelkindern?)

3. Was hätte die Großmutter tun sollen? Was hätten die Leute als normal angesehen?

4. Was hat die Großmutter wirklich getan? Was machte ihr Vergnügen?

5. Wer waren die neuen Freunde der Großmutter? Warum besuchte sie gern den Flickschuster? Was tat sie für das Küchenmädchen?

Erzählen Sie die Geschichte der alten Frau (wählen Sie ein Thema)
a) vom Gesichtspunkt des Buchdruckers
b) " " des ältesten Sohnes (Brechts Vater)
c) " " des Flickschusters
d) " " des Küchenmädchens

Schwierge Wörter und idiomatische Ausdrücke:

den Haushalt besorgen	=	keep house
etwas betreuen	=	take care of something
die Eidechse	=	lizard
kärgliche Mittel	=	meager means
sich etwas zulegen	=	to acquire something
imstande sein	=	to be in a position to do something
auf etwas eingehen	=	respond to something
eine Aufgabe übernehmen	=	take over a task
mitunter	=	once in a while
sich weigern	=	to refuse
aufrechterhalten	=	to maintain
entnehmen	=	to take from...
sich...enthalten zu...	=	to keep from doing something
es handelt sich um...	=	it is a question of...
die Halbwüchsigen	=	"half grown people"=teenagers
die Schleckerei	=	delicacy, superfluous indulgence
der Flickschuster	=	cobbler
der Handwerksbursche	=	traveling journeyman
es zu etwas bringen	=	to achieve something
auf etwas hinweisen	=	to point out something
etwas bereden	=	to talk about something
im Begriff sein zu...	=	to be about to do something
ausgeglichen	=	mentally balanced
aufgekratzt	=	excited, in high spirits
sich eingehend erkundigen	=	to inquire in detail

peinlich sauber	=	meticulously clean
der Gottesacker	=	cemetery
beiläufig	=	casually, in passing
etwas macht mir zu schaffen	=	something is giving me trouble
munter	=	chipper, alert
ein hochrädriges Gefährt	=	a high-wheeled vehicle
wegwerfend	=	disparaging, deprecating
die Handbewegung	=	movement of the hand
das Pferderennen	=	horse race
einen Arzt hinzuziehen	=	consult a doctor
schwachsinnig	=	feeble-minded
speisen	=	to dine
einen Narren gefressen haben	=	to have taken a great fancy to someone
sich herausstellen als...	=	to turn out to be...
das Gerücht	=	rumor
die unwürdige Aufführung	=	the undignified behavior
das Weitere	=	further details
das Augenzwinkern	=	winking one's eye
zuraunen	=	whisper to someone
üppig	=	luxurious
die Eierspeise	=	egg dish (food made of eggs)
die Schlafstube	=	bedroom (die Stube=das Zimmer)
die Hypothek	=	mortgage
es kommt heraus	=	it comes to light
die Maßschuhe	=	custom size shoes
hintereinander	=	one after the other
alleinstehend	=	single, without the family
in Erfahrung bringen	=	to find out
sich etwas gestatten	=	to permit oneself something
Gesellschaft leisten	=	keep company
sich etwas leisten	=	to afford something, indulge
behaupten	=	maintain, assert
vereinsamt	=	lonely
lauter	=	nothing but (purely)
losziehen über	=	lash out against, complain about
stärkere Getränke	=	stronger beverages
unvermittelt	=	suddenly
anfertigen	=	manufacture, prepare
winzig	=	tiny, wee
die Falten	=	wrinkles
schmallippig	=	with narrow lips
etwas Kleinliches	=	something petty
die Knechtschaft	=	servitude
auskosten	=	taste fully, enjoy to the full
aufzehren	=	consume completely
der Brosame	=	crumb (=der)

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Text: "Die Unwürdige Greisin" by Bertolt Brecht
Level: Fourth Year Taught March 4-8, 1991 in Fourth Year German & A.P.

I. Preparation:

My goal was for the students to see how the role of women has changed and to decide on family responsibility.

A. I studied the text carefully so as to be thoroughly familiar with the content and vocabulary of the story.
B. I accumulated background material on the author, Bertolt Brecht: when he lived, what his outlook on life was and where he placed the story chronologically.
C. I studied the title and its relevance to the story.

II. The students were introduced to the story.

Day 1:

We discussed what a "Greisin" is, compared her to their grandmothers, how old, interests, activities, lifestyles. What would you consider unworthy as far as her behavior is concerned? (Many of the points they listed came up later in the story). How do grandmothers live? Alone, with relatives, have relatives live with them, in an old age home? (There were interesting differences among the various ethnic groups in my class.) I gave students vocabulary lists of important words that I had prepared. I had students look for cognates and derivatives of words they knew (first two pages only).

Homework: To read the first two pages of the story and draw a picture of the Greisin and her family and the house in which they lived.

Day 2:

I presented the students with questions on what they read, to be discussed in groups of three, later to be presented to the class. It included discussion of the status of women at that time as well as the position of the church. We read in class. I read the next two pages to them.

Homework: The students made a list of 15 words and read two more pages.

Day 3:

Discussion of family responsibility. We finished reading the story in class. In groups of three, they went through the story and listed mores that existed then, which differ from today's.

Homework: In groups of three, they planned dramatization of the story. Each group was assigned about 20 lines.

Day 4:

The students gave the dramatic presentations in correct chronological order during the first half of the period. During the second half of the period, they wrote an essay of 200 words either from the point of view of the youngest son or from the point of view of a neighbor, or from the point of view of the Greisin herself.

Day 5:

I returned the compositions to them, with the errors marked according to a system of abbreviations. They rewrote a corrected version of the composition.

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Text: "Die Unwürdige Greisin" by Bertolt Brecht
Level: German III or IV

An Interactive Approach to Brecht's "Die Unwürdige Greisin"

For my project I decided to use "Die Unwürdige Greisin" by Bertolt Brecht because it was included in the German 3/4 textbook Kaleidoskop by Moeller, Liedloff, Lepke. For approximately three weeks I tried out some of the many new things that I had learned as a result of the literary conference. I felt good about the results.

In order to establish who Bertolt Brecht was, students received a copy of his biography and were asked to skim the article rather than read it for every detail. They then prepared 10 comprehension questions based upon the article. Working in pairs students took turns asking and answering the questions about the text. This proved to be a highly successful activity which provided all students with the main points about Brecht and his work before beginning the story itself.

Following that exercise, the students were then divided in half, each group having a different article about Brecht, in order to find out more about him. While reading, students were asked to establish what they already knew; to be able to add some new data, and to think about what additional information they would like to know.

After skimming the articles, students looked for a partner having a different one. Together they shared their stories and looked for new information to add to their existing banks of information about Brecht. Because the articles contained conflicting information a lengthy discussion took place as students researched the three articles in order to find the "truth" about Brecht. Since I had become a facilitator in this unit, I let the students work it out themselves. It was perhaps one of the most exciting moments of my teaching career because the students had become so actively engaged in their learning experience.

Next, students were given a picture of Brecht and asked to write his biography based upon what they had read. It was truly amazing to see how much information they had retained and what a good job they did writing it up.

After that, we began with a discussion of old age: what it means to be old, what old people can/cannot do, how our society treats its elderly population. They made a list of adjectives used to describe "old" people. Students in groups of four brainstormed for ideas and put them into a chart format so that the information could be shared with the entire group. Following that, the students looked at Dürer's drawing of an old woman in order to conjure up more vocabulary for the discussion of old.

In addition, they used the exercise from Wechselspiel by Langenscheidt in order to further focus on descriptions of people and faces. Students sitting back to back drew the photo as described by their partner. After completing each of the two drawings, students compared results with the master pictures to see how accurate they were.

Once the students began the actual reading of "Die Unwürdige Greisin," their background knowledge of "old" had been heightened so that they could better understand the story line. In order for them to visualize how this woman may have looked, students drew a picture of her after reading the introductory 13 lines and then hung their pictures for all to see. It worked well because a great deal of conversation about personal interpretations took place.

As part of this unit, students kept literature journals so that they could actively engage in the reading of this story. They included answers to questions posed in class, questions they had about characters and parts of the story, graphic organizers to represent the relationship of major and minor concepts within the story, drawings of various points in the story, and diadems* about the characters. They also assumed the identities of the grandmother's siblings and wrote letters back and forth trying to decide what to do about her and about their brother the Buchdrucker.

In addition, students were asked to role play various parts within the story that Brecht did not include. As a result, students were asked to hypothesize what the conversation might have been, based upon what they knew about the story: among members of the Buchdrucker's family at dinner time (talking about their small house in comparison to that of the grandmother), between the daughter-in-law and the Buchdrucker's mother while canning berries (discussing the cramped quarters and the possibility of moving in with her), between the Buchdrucker and his siblings (the frailty and aging of their mother along with his need for bigger housing quarters), between Flickschuster, the grandmother and the Krüppel (engaged in compassionate conversations and as members of the "other" social scene), among neighbors living near her and/or Buchdrucker (as they witness what is going on), etc.

At the conclusion of "Die Unwürdige Greisin" students rewrote the Brecht text from their own point of view. They began with a brainstorming session, proceeded to write their own personal version of the story and eventually shared them with their peers.

Other concluding activities were: to trace the changes in the grandmother's character from the beginning to the end of the story, in order to decide whether or not she was "unwürdig"; to compare the role of the woman in family and society at that time with today's standards; to determine why Brecht chose these specific characters for this story; to decide who was "good," who was "bad," and be able to tell why; and to formulate the questions that Brecht asked of his readers at the conclusion of this story.

Because I chose to be a facilitator rather than the "teacher," it took a long time for my students to complete the text. Along the way, however, there was a lot of confusion and some frustration because students did not feel that they were equipped to handle such a complex piece of literature. But they discovered that they could, indeed. At the end, they felt a real sense of accomplishment in the growth of their German and in their ability to deal with German literature. In fact, many requested that we read additional Brecht stories in the future.

As a result of this conference I have a better idea how to incorporate literature into curricula at all levels. In fact, I have tossed the textbooks aside and have turned to literature and journals for all levels of study. Students seem to be much happier using "real" language and are much more actively engaged in using all of their communicative language skills.

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*A diadem is a poetic form consisting of a noun on the first line, then two verbs, a four-word sentence, and another noun.

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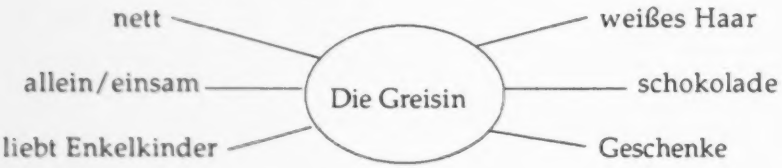
Text: "Die Unwürdige Greisin" by Bertolt Brecht
Level: Third Semester German on

The text was introduced to a German 212 class in March 1991. It was the literary text studied at the conference in Austin that was most interesting to my students who come from different levels of experience with the German language. Some students took this class with just three previous semesters of German, and others had lived in Germany for one or more years and spoke fluently without having studied the grammar. "Die Unwürdige Greisin" offered as far as content is concerned a common experience background for the class: everybody has or had a grandmother and can say something about her.

1. **Vorbereitung** (pre-reading organization)
   a. Offenes Gespräch in der Klasse über Großmütter im allgemeinen. Wie sind Großmütter und was machen sie? Erinnerungen an die eigene Großmutter. Aufstellen einer kurzen Liste: Unterschiede zwischen Großeltern und Eltern, Großmutter und Mutter. Was ist die ideale Großmutter? Frage an die Studenten: werden sie eine gute Großmutter/ ein guter Großvater sein?
   b. Hausaufgabe: Meine Großmutter (Aufsatz: eine Seite lang)

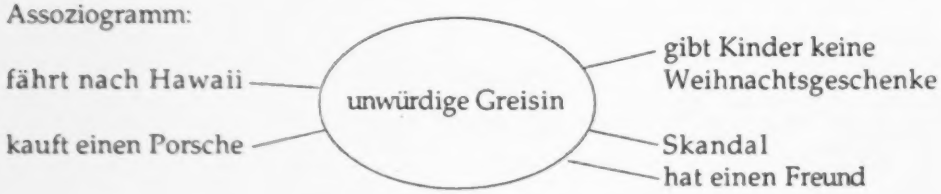
2. **Text:**
   a. Arbeit mit dem Titel: Wenn Sie Die Greisin hören, was stellen Sie sich dann vor?

   Assoziogramm:



   b. Fill in the blank: Die _____ Greisin.
   Welches Adjektiv würde am besten passen?
   Was kann eine unwürdige Greisin machen?

   Assoziogramm:



c. Hasaufgabe: stellen Sie eine Liste auf:
Eine gute Großmutter/eine schlechte Großmutter (schriftlich, eine Seite)

d. Lesen bis Seite 93 in der Austin benutzten Ausgabe:
72 Jahre der Großmutter werden auf einer Seite beschrieben: was erfahren wir von dieser langen Zeit im Leben der Großmutter?

e. Lesen: Seite 93-97 (Ende des Textes)
Was macht die Großmutter in den letzten 2 Jahren ihres Lebens: Austellen einer Liste:

f. Eine Gegenüberstellung:
Das erste Leben/das zweite Leben der Großmutter
Was ist der Unterschied zwischen den zwei Leben? Welches gefällt der Großmutter wohl besser? Welches finden Sie besser? Warum?

g. Die Familie der Großmutter:
Welches sind die Familienmitglieder und was erfahren wir über sie?
Die Tochter:
Der Sohn:
Die Schwiegertochter:
Die Enkel: etc.
Der Buchdrucker: Was für ein Mensch ist er?
Warum schreibt er die Briefe und nicht die anderen Kinder?

h. Hausaufgabe: (schriftlich: eine Seite)
Die Freunde der Großmutter: der Flickschuster und das schwachsinnige Mädchen:
Welche Informationen gibt der Text über sie?
Austellen einer Liste:
Flickschuster / Mädchen

Warum wählt die Großmutter gerade sie zu Freunden? Inwiefern sind sie anders als die Familie?
Austellen einer Liste:
Familie/Freunde

i. Der Tod der Großmutter: Inwiefern ist ihr Tod typisch für ihr Leben? Sie stirbt, wie sie gelebt hat.
Wenn das zweite Leben der Großmutter typisch für sie ist und sie den Mut hat, gegen die Meinung ihrer Kinder und Umgebung ihren Willen durchzusetzen, warum protestiert sie dann nicht gegen das erste Leben, in dem sie noch jünger und energischer war?

Wie war wohl die Stellung der Frau zu Lebenszeiten der Großmutter? Wie ist sie im Vergleich dazu heute? Was für ein Leben führen die Senioren heute? Was könnte die Großmutter heute alles tun?

j. Hausaufgabe: Stellen Sie sich vor Sie seien der Enkel der Großmutter des Textes: wie würden Sie heute über ihre Großmutter berichten? (2 Seiten)

k. Geben Sie ihre persönliche Meinung über das Verhalten der Großmutter in ihren beiden Leben.

l. Prüfung: Essay-Fragen zum Text (je nach Schwierigkeitsgrad)
Fragen, die die Studenten zwingen, ihre persönliche Meinung darzustellen: z.B. Sie sind der Buchdruckersohn: schreiben Sie einen Brief an ihre Mutter und sprechen Sie über ihre Probleme. Sie sind die Großmutter: Antworten Sie ihrem Sohn in einem Brief (2 Seiten) und erklären Sie ihm, warum Sie so leben und nicht anders.

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The Puget Sound Academic Alliance

Text: "Die Unwürdige Greisin" by Bertolt Brecht
Level: German Literature Survey Course, Third Year Short Story Course

I chose this story for inclusion in German 203, "German Literary History from 1750 to 1970," because I needed a story by this significant author and because the role of women in German literature had not been discussed up to this point. When students start this very brief overview course, they have already read German short stories, poetry and essays for several quarters. I decided to include "Die Unwürdige Greisin" at the end of Spring Quarter 1991 in the section of Modern Prose, to be studied on May 29, 30, and 31, 1991. The students received the story on May 24 and were expected to have pre-read it by May 29. (Note: all assignments and all discussions in German!)

May 29:

Title discussion, expectations
Initial paragraph reading, elaborating on the typical work of women, in question and answer form.
Then, a short introduction to Brecht's life and the prevalence of criticism of the small bourgeoisie and the role of women in some of his best-known works.
Assignment for May 30: re-read the rest of the story and catalog all changes the grandmother makes and the reactions of her sons.

May 30:

Guided by questions, students report on the changes and reactions, and recognize in the expectations of the children the cultural prejudices toward women and the activities this Greisin engages in.
Students find the simple, dry style of the story agrees with the impoverished and limited life the sons wish their mother to lead.
Assignment for May 31: Oral review by students about the following topics:
-The expectations of the children
-A grandmother changes her life
-Modern grandmothers

May 31:

Guided by questions, the students recognize Brecht's criticism of the severely restricted position of women as work slaves in this lower middle class environment. Students present their oral reports.
Written assignments:
1. Synopsis of content and meaning for June 3
A Grandmother Changes Her Life

2. Take-home test for June 6
   a. Why does Brecht call this grandmother's life the years of slavery and the years of freedom?
   b. Give 2 or 3 examples of the ironic contrasts between what people expect of her and what she does.
   c. Speculate what Brecht's attitude toward this woman is and what he might want to tell all women with this story.

June 4:
Discussion of synopses

June 11:
Discussion of tests

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Understanding "Tlon, Uqbar, and Orbis Tertius": A Metaphorical Perspective

Discourse theory has shown that the framework used to process text is critical to the comprehension of that text. Literary theory provides two types of frameworks—metonymical and metaphorical—that can be used in the processing of literary texts. After relating these literary frameworks with current educational theory about multiple intelligences, the paper applies a metaphorical framework to Borges' text. The paper argues that teachers should provide sufficient background knowledge and tasks related to metaphorical processing so as to facilitate comprehension and enjoyment of non-linear texts.

Theoretical Perspectives

The purpose of this paper is to show that the framework used to process text is critical to the comprehension of that text. Discourse theory has defined processing frameworks in terms of schema. Schema have, in turn, been defined as a mechanism that facilitates encoding, storage, and retrieval of information. Schema theory posits that as an individual reads a text he/she calls up pertinent knowledge structures that fit the text. Using one's prior knowledge to interact with the printed word, one creates a mental representation of what a text is about.

One of the most researched areas in L2 text processing is that of background knowledge. Johnson (1982), for example, showed that L2 readers with prior knowledge of Halloween recalled more propositions from a text on Halloween than learners who had no prior experience with the concept. Hudson (1982) has shown that cueing readers about a topic through a picture facilitates comprehension more than do vocabulary words. Background knowledge and the ability to apply it to particular topics or situations is well-documented in the literature as one of the most important factors in second language learner comprehension.

Text processing is also related to the construct comprehension. Comprehension has been generally operationalized to mean understanding of the macro-structures behind a given text; the gist of the message. As understanding takes place in memory, one gradually loses the verbatim structure of the text and generalizes the printed word to more abstract subsuming ideas. In comprehending a novel, for example, one creates a mental representation of the plot in memory while forgetting less significant details. To date, most of the comprehension literature has looked at the global processing mechanisms needed to construct meaning from text. Carrell, for example, found that learners recalled highly structured (cause/effect, problem/solution) texts better than descriptive passages (1984). Carrell's study again suggests that the familiarity of these text structures enabled the learner to relate the text to what he/she already knew and therefore to better comprehend the text.

The previous literature raises the issue of what happens to learners when they do not have adequate background knowledge to process a literary text. Hunter-Brown (1989) posits that poems and short stories require readers to organize the text as configurations rather than as successive structures (p. 234). If students are only familiar with a linear approach to texts,

comprehension of briefer and more poetic texts can be seriously impeded. Jakobson argues for two types of processing frameworks—metonymical and metaphorical— in his discussion of poetics. Within a metonymical processing framework, the understanding of a message is based on cause and effect relationships. The goal of comprehension becomes a linear, step-by-step accumulation of data. For example, a text is remembered by its plot rather than by its exact words.

A metaphorical processing framework, on the other hand, builds comprehension through the conception of one idea in terms of another. The individual extracts a principle upon which a concept is built and then relates it to similar concepts. Understanding becomes a matter of perceiving structures and patterns. Understanding repetitions and regularities within the text becomes a key factor in comprehension. Importance is given not to the sequence of events in a text, but rather to the way in which a passage formally relates to other passages in the text. Repetition and regularity throughout the text allows the reader to structure a network of internal relations within the text and to subdue the notion of linearity for a more architectonic view. While all literary works manifest a tension between both types of processing frameworks, the dominant framework applied depends upon the text itself as well as upon the reader's preferences for processing texts. If a reader has no knowledge of or experience with metaphorical processing and texts, he/she will be frustrated and alienated by some of the greatest literary work produced.

From an educational perspective, the metonymical and metaphorical processing frameworks of literary theory bear resemblance to the logical-mathematical and spatial intelligences of which Gardner speaks in Frames of Mind. While logical-mathematical ability is equated with algorithmic handling of data and with problem solving, spatial intelligence is equated with "the ability to recognize instances of the same element; the ability to transform or to recognize a transformation of one element into another" (p. 176). Gardner further posits:

> ...spatial intelligence grows out of the resemblances that may exist across two seemingly disparate forms, or, for that matter, across two seemingly remote domains of experience. In my view, that metaphoric ability to discern similarities across diverse domains derives in many instances from a manifestation of spatial intelligence (p. 176).

Within educational contexts, readers need to understand that there are different ways of processing experience and to be shown the differences between logical-mathematical and spatial, metaphorical experience. With a broader understanding of the options available for processing a literary text, these readers can learn to instantiate a spatial, metaphorical framework where it is desirable or appropriate to do so. Furthermore, through understanding what it means to comprehend a text from a metaphorical as well as logical, metonymical point of view, the reader's experience with a text can be facilitated and enriched.

Understanding "Tlon, Uqbar, Orbis Tertius"

Suppose that a reader is asked to understand and report back to the class about what happens in a text that, to him/her , is confusing, vague, and ambiguous. As the reader attempts to construct meaning from the accumulation of facts, he/she becomes increasingly frustrated because there is no clear, transparent reality within the text. The text appears to be illogical and absurd. This example illustrates a linear, metonymical approach to a complex text.

Now suppose that the reader is asked to find passages in the text where one idea is explained

in terms of another idea. The reader's task is to find passages in the text that can relate to an over-arching idea. As passages are located, the reader identifies regularities and repetitions of concepts that relate to this over-arching concept. Reading becomes a process of finding patterns of thought that relate to other patterns of thought in the text. For example, within the text of "Tlon, Uqbar, and Orbis Tertius," Borges takes issue with the meaning of reality. Reality is undermined in light of other ideas: duplication, psychological perception of the individual, scholarly sources, idealism, and fantasy. This way of reading illustrates a non-linear, metaphorical approach to text.

Repetitions of the duplication idea occur in the text, through the details of a mirror (p. 13), copulation (pp. 13-14), encyclopaedias that are reprints of other encyclopaedias (p. 15) and as part of the ideal world of Tlon (pp. 27-8). A person perceives himself/herself as real by looking in the mirror but the image is an illusion or duplicate of the real person; it is not the real person. A person affirms his reality through copulation but the offspring do not replicate the real person; through generations the essence of the original person is diminished. The 46th Anglo-American Cyclopaedia is a reprint of the tenth Encyclopaedia Britannica. What the reader knows about the tenth encyclopaedia is a result of the duplicate encyclopaedia, not the encyclopaedia itself. Duplication is prevalent in Tlon to the point that the things duplicated lose their detail and are gradually forgotten. The details suggest that as duplication occurs, reality is transformed to increasing levels of non-reality and ultimately disappears.

Another pattern within the text is the idea of reality as a psychological problem. For example, in referencing the Anglo-American Cyclopaedia (New York, 1917), Borges assesses the text as "misleading," "literal but inadequate (p. 13)." Bioy's memory of the text in the Anglo-American Cyclopaedia is "Copulation and mirrors are abominable." However, the actual citation from the text is different; it presents a reality that is different than the remembered reality (p. 14). Bioy and Borges describe the text of the article on Uqbar from the 46th Anglo-American Cyclopaedia as "vague, ambiguous, and metaphorical (p. 15)."

In another example, Bioy informs Borges of a "great scheme for writing a novel in the first person, using a narrator who omitted or corrupted what happened and who ran into various contradictions, so that only a handful of readers would be able to decipher the horrible or banal reality behind the novel (p. 13)." Besides its function as a self-reference on Borges' own work, the passage upsets expectations about writing to reveal truth or to describe reality. The purpose is reversed: to confuse and contradict reality.

The reality of a text can therefore be questioned and obscured through psychological perception. The psychological processing of text assigns a different degree of reality to the text.

Another regularity within the text is the reference to scholarly sources as indices of reality. There is no copy of the article on Uqbar in the encyclopaedia at the villa (p. 14). Later, Bioy finds a copy of the article on Uqbar in Buenos Aires (p. 14). Nevertheless, Ritter's Erdkunde does not have a copy of the article (p. 14). Also, it is impossible to find the four volumes that are referenced in the bibliography of the article on Uqbar (p. 16). In addition, it is not to be found in another version of the Anglo-American Cyclopaedia found by Carlos Mastronandi (p. 16). Moreover, Uqbar does not exist in various catalogues, atlases, or yearbooks (p. 16). Also, the history of Uqbar, discovered via a registered package for Herbert Ashe, has no date

or place of origin (p. 18). Finally, Borges is also unable to locate the preceding or subsequent volumes mentioned in the article on Uqbar (p. 19). The questionableness of the sources suggests that the Uqbar text is unreal and non-existent.

Similarly, the concept of material reality is negated through the idealistic world of Tlon. Tlon is a world of independent acts that are not related to each other. Later acts do not illuminate earlier acts (p. 20). Later stages in the mind of the observer do not illuminate earlier stages. "Each state of mind is irreducible (p. 22)." There are no nouns in the northern hemisphere of Tlon but there are adjectives that can invoke a plethora of ideal objects (pp. 21-22). Philosophical systems are constructed for their beauty or their sensational effect. "The goal of metaphysicists in Tlon is amazement, not truth (p. 23)." The preceding details suggest a pattern of order in which explanation, science and time do not exist. Different manifestations of idealism distort, confuse, and deny reality.

Paradoxically, reality is constructed through the fantasies of men. Borges reveals to us that the invention of Uqbar is the result of a secret society that carried on the work over two centuries until one of its members had a conversation with an Ezra Buckley. Buckley, in turn, proposes the invention of a new planet and suggests that work be begun on a history of an imaginary planet (p. 30). The result of the fantasy is the forty-volume First Encyclopedia of Tlon, known as Orbis Tertius (p. 31).

The real world falsely welcomes any ordered scheme created by men, whether it be Orbis Tertius, dialectical materialism, or Naziism (pp. 33-34). The fantasy world of Tlon and its objects (p. 32) invades reality. Reality is lost forever as men become transfixed with their separate fantasies.

Implications for Instruction

In the above essay, an attempt was made to approach a Borges text from a metaphorical perspective by explaining one idea in terms of other ideas. The reader's task was to find passages in the text that could be related to an over-arching idea: does reality exist? As passages were located, the reader identified regularities and repetitions of concepts that related to this over-arching concept. Reading became a process of finding patterns of thought that related to other patterns of thought in the text. In this way, meaning was assigned to the text.

Specifically, an attempt was made to understand the denial of reality within the text in light of other concepts: duplication, psychological processing, scholarly sources, idealism, and fantasy. Through this metaphorical processing of text, it was possible to subdue any logical expectations about text and therefore, to construct the following plausible meaning from the text: absolute truth/reality do not exist. Rationalistic thought and behavior is absurd.

Readers in educational contexts must know how to access and appreciate texts. Teachers can help learners increase their comprehension of difficult texts by adapting Swaffar's (1988) recommendations to include: (1) activating any metaphorical schema that do exist, (2) guiding students in an awareness of metaphorical text structure and the differences between this type of structure and linear models, (3) assisting learners to develop strategies for handling metaphoric texts, and (4) promoting relaxed interaction about metaphoric texts within the classroom. Much work remains to be done to integrate metaphorical frameworks within the foreign language reading curriculum. It is hoped that this paper provides some points of departure for this important enterprise.

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"Tlon, Uqbar, Orbis Tertius" de Jorge Luis Borges

Los espejos y los números son elementos que usa Borges para atraer al lector. Una vez que lo ha intrigado con el relato, el autor empieza a destruirle la realidad, sin que el lector se dé cuenta. Entonces, Borges mezcla la realidad con lo fantástico para sorprenderlo.

Eso es precisamente lo que hace Borges en "Tlon, Uqbar, Orbis Tertius". En esta obra, que contiene dos partes, se habla de un mundo ilusorio. Aquí se puede ver como el autor combina la realidad con la fantasía.

Por ejemplo, en la primera página (13 de Ficciones), Borges dice que "la conjunción de un espejo y una enciclopedia", le ayudaron a descubrir Uqbar. La enciclopedia es un libro que se puede tocar y leer, es real. En cambio, el espejo reproduce las imágines, pero puede deformarlas hasta el punto de volverlas fantásticas e irreales.

Cuando Borges dice que "el espejo nos acechaba", el lector puede pensar que si tiene ojos para "acechar" tiene que ser real. En la misma página se lee que un heresiarca de Uqbar declaró que "los espejos son abominables" porque pueden engendrar y reproducirse al igual que los humanos. Así, los espejos aparecen como seres reales.

En las página siguientes (14-15 de Ficciones), el autor expresa incertidumbre sobre la realidad de Uqbar y la existencia de la enciclopedia que contiene artículos sobre éste. Pero cuando el lector empieza a preguntarse si existe o no el libro con escritos sobre Uqbar, Borges le confirma que tiene noticias ciertas sobre dicha enciclopedia. "Bioy me llamó desde Buenos Aires", dice Borges. "Me dijo que tenía a la vista el artículo sobre Uqbar". Bioy lo había encontrado en el volumen XLVI de la enciclopedia. En este momento, el lector comprende que la enciclopedia con el artículo es verídica y que seguramente Uqbar existe en algún lugar.

Enseguida, Borges empieza a juguetear con los números y toma por sorpresa al lector. Efectivamente, el tomo que trajo Bioy era el número XLVI. Sin embargo hay cierta confusión en cuanto al número de páginas. Parece que "en vez de 917 páginas, hay 921". Entonces Borges aclara que esas cuatro páginas adicionales estaban dedicadas al artículo sobre Uqbar. Como se ve, los números, ordinales y cardinales, aclaran, confunden y vuelven a aclarar.

En las siguientes páginas, Borges habla de la geografía de Uqbar, la historia, la lengua y la literatura. La historia de Uqbar es creíble: "en las islas del delta de Axa se procrean caballos salvajes; en el siglo trece hubo persecuciones religosas, y los que se refugiaron en las islas dejaron obeliscos, y no es raro exhumar sus espejos de piedra".

El autor menciona los espejos aquí como para alertar al lector de que sigue lo fantástico e irreal. En efecto, Borges continúa diciendo que "la literatura de Uqbar era de carácter fantástico, y que sus epopeyas y leyendas no se referían jamás a la realidad".

Según Borges, debe haber otros tomos referentes a la historia de Uqbar, pero no se encontraron. Más aún, al tratar de encontrar a alguien que hubiera estado en Uqbar, no se le encontró pues "nadie había estado nunca en Uqbar". Tampoco aparecía Uqbar en la enciclopedia de Bioy. ¿Será Uqbar un mundo ilusorio?

En la segunda parte, Borges recurre al pasado y trae "a la memoria", el recuerdo de un ingeniero inglés, Herbert Ashe. El autor usa este personaje real, "alto y desganado", para acercar al lector a la realidad del mundo de Uqbar.

Herbert Ashe es la persona a quien se debe el hallazgo del valioso libro que narra la historia de "Uqbar, y Tlon T Orbis Tertius". La vida de Herbert Ashe es corta pero lo suficientemente larga para darnos el libro "en inglés con 1001 páginas", como en las fantásticas narraciones de Las Mil y Una Noches.

El libro que contiene la historia "de un planeta desconocido", es real. Según la descripción de Borges, el libro es "de cuero, con lomo amarillo", y está escrito en inglés.

El lector no puede dudar de la existencia de este libro que es palpable. Además, ahí está la historia del planeta, con sus arquitecturas, mitologías, lenguas, emperadores, mares, minerales, pájaros, peces y también las ciencias. Todo aparece "articulado y coherente".

Pero se presenta un problema: al leer el "onceno tomo" de la Encyclopedia de Tlon, que dejara Herbert Ashe, se observan referencias a otros tomos desconocidos. Naturalmente, ésto causa curiosidad e inquietud. Entonces se buscan los libros en las bibliotecas de Europa y de las Américas, pero no se les encuentra. Alfonso Reyes propone que entretodos reconstruyan los tomos que faltan, pero por ahora éso no parece práctico. Entonces surge una pregunta: ¿Quiénes inventaron a Tlon?

Se especula que posiblemente un grupo de científicos lo inventó. "Al principio se creyó que Tlon era un mero caos", dice Borges (p. 20). Pero poco a poco, el caos y la desorganización se convierten en "un cosmos" organizado. Así el universo va tomando forma, y del caos se pasa al orden. Estos dos conceptos el caos y el orden, son elementos que Borges usa para representar lo irreal y lo verídico.

La irrealidad mezclada con la realidad se observa de nuevo al comparar las naciones de Tlon con las de la Tierra. Lo que es "verídico" en la Tierra, es "idealismo" en Tlon. En lo referente al lenguage y sus derivaciones, no son "un concurso de objetos en el espacio". El lenguaje es algo "sucesivo, temporal, no espacial".

La gramática allí es diferente: el adjetivo es más importante que el verbo y el sustantivo. En la literatura "abundan los objetos ideales, convocados y disueltos, según las necesidades poéticas"(p. 21). Borges informa que "Hay poemas famosos compuestos de una sola enorme palabra". Luego el autor añade que "los idiomas de Tlon poseen todos los nombres de las lenguas indoeuropeas—y otros muchos más". En resumen, el lenguaje es universal.

La ciencia ha sido invalidada por el idealismo. Los hombres de Tlon, nos dice Borges, "conciben el universo como una serie de procesos mentales". Por eso las ciencias, al igual que los sustantivos en la gramática de Tlon, son innumerables y se pueden multiplicar en la misma forma que un espejo puede multiplicar las imágenes.

Borges usa los conceptos de tiempo y espacio para combinar lo real con lo ilusorio. Por eso, "Los metafísicos de Tlon no buscan la verdad ni la verosimilitud: buscan el asombro"(p. 23). Luego Borges dice que un grupo de Tlon razona que "el presente es indefinido", que "el futuro existe sólo como esperanza en el presente", y que "el pasado sólo existe como recuerdo presente".

Como si esta "negación del tiempo" fuera poco, hay otras doctrinas tan inverosímiles como la de que "sólo es verdad lo que sucede cada trescientas noches," y que cada cual tiene su doble "en otro lado"(p. 24), como cuando un ser real, proyecta su propia sombra.

Enseguida, Borges plantea un rompecabezas que hace pensar al lector. El llama este juego "el sofisma de las nueve monedas de oro". Cuando el lector trata de decifrarlo, se le hace razonar o se le exponen pensamientos filosóficos. Al mismo tiempo se le hace caer en cuenta "que una cosa es igualdad y otra es identidad". La identidad es un factor importante pues, "hay un solo sujeto, indivisible que es cada uno de los seres del universo." La individualidad y la identidad son elementos esenciales del ser.

Borges vuelve a su plataforma, del "onceno tomo", en el cual se presentan las tres razones por las cuales triunfa el panteísmo idealista:
La Primera razón rechaza el solipsismo, o sea la teoría de que toda realidad percibida es fruto de la imaginación.
La segunda razón establece la posibilidad de conservar la base psicológica de las ciencias.
La tercera razón propone la posibilidad de conservar el culto de los dioses.

Borges no podría pasar por alto las matemáticas y la geometría de Tlon; en la primera, los números son indefinidos y en las segunda, se encierran dos disciplinas: la visual y la táctil. Refiriéndose al conocimiento, Borges dice que los habitantes de Tlon lo consideran "uno y eterno".

En el campo literario, los escritores de Tlon no firman sus libros. Curiosamente, no existe el plagio pues se considera que "todas las obras son obra de un solo autor, intemporal y anónimo"(p. 27). Asimismo, los libros de ficción contienen un sólo argumento. En cambio los de filosofía contienen tesis y antíteses porque un libro debe tener su "contralibro" para ser considerado completo.

Borges mezcla la realidad y el idealismo cuando dice que "siglos y siglos de idealismo" han influido la realidad de Tlon. Por ejemplo, en las regiones antiguas los objetos perdidos "se duplican". A esos objetos secundarios se les llama "bronir".

El Onceno Tomo dice que el "bronir" ha prestado gran servicio a los arqueólogos. Los "bronir" se duplican y los hay de varios grados; pero tienden a "borrarse y a perder los detalles cuando la gente los olvida". Por ejemplo, un umbral perduró mientras lo visitaba un mendigo, pero al morir éste, el umbral se perdió de vista.

Aquí Borges mezcla la historia de hallazgos arqueológicos con la ficción. El "bronir" es una creación de la fantasía pero llegó a ser tan real, que no solo fue útil a los arqueólogos, sino que también modificó el pasado.

En la posdata de 1947 (p. 29), Borges dice que el el misterio de Tlon se explicaba en detalle, en el libro que había sido de Herbert Ashe. Luego narra como se formó una sociedad secreta para

inventar un mundo. Este grupo se reunió primero en Europa donde se formó un tipo de club que más tarde adquirió miembros en América. Luego, un millonario, Ezra Buckley, sugirió que se escribiera una enciclopedia del planeta ilusorio.

En 1914 la sociedad ya contaba con trescientos miembros y se habían escrito cuarenta volúmenes enciclopédicos, en una de las lenguas de Tlon.

Tlon empezó a tomar forma y poco a poco, comenzaron a aparecer objetos que detectaban su existencia. Uno de esos objetos era una brújula que se encontró en el fondo de un cajón que contenía una vajilla de plata. Fue la "primera intrusión del mundo fantástico en el mundo real", dice Borges. El otro objeto hallado era "un cono de metal reluciente", del tamaño de un dado. Se le encontró en las ropas de un difunto.

Hacia 1944, en una biblioteca de Memphis, Tennessee, se encontraban ya los cuarenta volúmenes de la Primera Enciclopedia de Tlon. La prensa internacional entonces publicó bastante información sobre el planeta que sin duda ya era una realidad.

Poco a poco, Borges va tejiendo la existencia de Tlon; de ilusión lo convierte en realidad. El escritor usa fechas y hechos históricos ficticios para que el lector le crea.

"Tlon es un laberinto destinado a que lo decifren los hombres". Según el autor, el contacto con Tlon puede destruir el mundo real. En nuestro planeta tierra ya se enseña el idioma y la historia de Tlon. Las ciencias se han ido reformando y posiblemente en cien años ya se encuentren cien tomos de la Segunda Enciclopedia de Tlon.

La gente olvidará el pasado que representa la tradición y la historia de nuestro planeta. Entones esa tradición se volverá ficticia porque la realidad existe mientras se mantenga viva en la memoria. Borges sugiere que para conservar el pasado y las tradiciones hay que leer los clásicos de nuestro mundo. De lo contrario desaparecerían las lenguas tales como inglés, francés o español. Nuestros idiomas y tradiciones se convertirían en "bronir" y se borrarían con el tiempo.

A traves de esta obra Borges mezcla lo ilusorio con la realidad. Sin embargo al final quiere asegurarse de que el lector regrese a su realidad y conserve en su mente los valores tradiconales que incluyen la historia, la lengua, y la literatura.

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Text: "El sur" by Jorge Luis Borges
Level: Spanish 3 or 4

I. Prelectura

A. Geographía de la Argentina
1. Mapas del hemisferio occidental/oriental
boreal/austral
2. El ecuador/las estaciones (el concepto que el ritmo de las estaciones es opuesto)
3. El sur—los elementos de la pampa y la frontera

B. Borges 1899-1987 (una biografía breve)
1. Su vida como argentino, escritor y poeta
2. Sus raices—antepasados
a. Haslim—abuela paternal
b. Suárez—abuela maternal
c. Acevedo—abuelo maternal (posiblemente judío)
3. Sus obras (una lista parcial)
a. Libros de poemas
Fervor de Buenos Aires (1923)
Luna de enfrente (1925)
Cuaderno San Martín (1929)
El uno el mismo (1964)
Elogio de la sombra (1969)
El oro de los tigres (1972)
La rosa profunda (1975)
La moneda de hierro (1976)
Historia de la noche (1977)
b. Libros de ensayos
Inquisiciones (1925)
El tamaño de mi esperanza (1926)
El idioma de los argentinos (1928)
Discusión (1932)
Historia de la eternidad (1936)
Otras inquisiciones (1952)
c. Libros de cuentos
Historia universal de la infamia (1935)

El jardín de senderos que se bifurcan (1941)
Ficciones (1944)
El Aleph (1949)
El libro de arena (1975)

C. Elementos borgianos (encontrados en "El Sur")
1. La realidad contra la fantasía
2. Referencias a otros autores, 1001 Noches, Martín Fierro
3. Los laberintos
4. Los espejos (dobles espejismos)
5. Los colores (ausencia)
6. La identidad personal
   a. ¿Cuál es la identidad de alguien (algo)?
7. Los elementos argentinos
   a. Los gauchos
   b. Los inmigrantes—el criollo
   c. El campo
   d. Buenos Aires—el sur...
   e. La daga
   f. La muerte digna
   g. El vértigo—la confusión

D. Tópicos del dicurso
1. El fondo familiar de los estudiantes
2. El sueño—¿Qué es?, sus cualidades
3. Las experiencias personales—accidentes, enfermedades
4. Las cosas ambiguas—premoniciones
5. El surrealismo
   a. Dalí
   b. Solar (argentino)

E. El vocabulario—opciones
1. Una lista de términos claves hecha diariamente
2. Una lista formulada por los estudiantes
3. Una lista completa o por cada página
4. Una lista de sinónimos y/oantónimos

II. Letura

A. Introducción—un esquema escrito de los elementos mayores
1. Los antepasados
2. El accidente (una experiencia personal del autor)
3. El sanatorio
4. El viaje
5. El tren y el campo
6. El almacén

B. El complot
1. Una breve descripción del cuento

C. Los cambíos mentales como un ciclo repetitivo
   1. La nostalgia
   2. La emoción hacia el libro
   3. La falta de atención
   4. La sorpresa
   5. La confusión
   6. El odio/fastidio
   7. El relieve
   8. (Todo empieza de nuevo)

D. El destino del argentino
   1. Ser matado en un 'boliche de mierda' por un gaucho

III. Post Lectura

A. El cuento—la estructura
   1. El fin como
      a. Sueño
      b. Muerte—sanatorio o almacén
      c. Otras opciones (Dahlmann vive, por ejemplo)

B. El conflicto
   1. Los elementos sociales
   2. La pelea
      a. Argentina/latinoamericana
      b. Norteamericana
      c. Entre jóvenes/entre adultos
   3. Las aplicaciones al mundo moderno

C. Los papeles—¿Qué representan?
   1. Dahlmann
      a. Héroe
      b. Cobarde
      c. Víctima
   2. El gaucho
      a. El destino
      b. Como el médico
   3. El hombre con la daga
   4. El gato
      a. Como evidencia de la irrealidad
   5. La memoria
      a. Como vehículo de la frustración
      b. Como la realidad

Curriculum Unit—"El Sur"
Algunos Metodos...

1. Hacer un paralelo con una obra de otro autor
   Ambrose Bierce—"Occurence at Owl Creek"
2. Leer y comentar sobre trozos específicos
3. Dar pruebas de vocabulario o de trozos
4. Tarea diaria de preparar vocabulario, traducir, interpretar
5. Leer el cuento en voz alta en clase (los estudiantes)
6. Distribuir una lista de interpretaciones de escenas o de palabras para que los estudiantes escojan varias posibilidades
7. Un debate sobre el papel de Dahlmann
8. Hacer una entrevista a Dahlmann
   sobre las condiciones del sanatorio
   sobre la pelea
   sobre la vida en Buenos Aires
   sobre los gauchos
9. Cada estudiante prepara una cinta grabada—narrar el cuento
10. Formar grupos de estudiantes para hacer videos de escenas específicas
    el accidente
    el sanatorio
    el tren
    el almacén
    la pelea
11. Escribir una continuación del cuento
12. Escribir una escena cambiando la escena, el siglo, el lugar
13. Escribir el cuento de nuevo con todos los personajes como mujeres
14. Escribir un cuento original en el estilo borgiano
15. Escribir una canción sobre la vida de Dahlmann
16. Escribir un poema para interpretar el cuento
17. Hacer un noticiero sobre las actividades en el almacén
18. Escribir (dibujar, filmar, grabar) un anuncio comercial sobre la practicalidad de tener una daga u otra arma en el campo
19. Escribir (dibujar, filmar, grabar) un anuncio comercial para un "tour" de la Argentina con Dahlmann como el guía
20. Hacer un video de una sesión entre Dahlmann y Sigmund Freud
21. Analizar el cuento para encontrar cualquier elemento político
22. Dibujar a Dahlmann o a Borges
23. Escribir el cuento de nuevo cambiándolo a la primera persona
24. Responder a lo siguiente: "si yo fuera Dahlmann..."
25. Responder a lo siguiente, haciendo el papel de Borges: "Cuando yo escribía 'El Sur', yo quería..."

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Text: "El sur" by Jorge Luis Borges
Level: Fourth Term through Introduction to Literature

Note: Acknowledgement should be given to Sue Smith, David Foster and to all of the Spanish teachers at the conference, since several of the ideas included in my unit grew from class discussions.

"El sur" has been chosen because it is one of Borges' best stories, typical of the ambiguous messages he habitually sends his readers, and yet more accessible than many (not filled with abstruse allusions, but with personal and cultural elements with which students may more easily identify).

At my university, I suspect that this text could be taught late in the third term or during the fourth term of language study, or in a course dealing with composition, conversation, Latin American culture or literature.

The skills students must have in order to make this unit successful include the following: written and aural comprehension of most of the grammar and basic vocabulary usually presented in the first year of Spanish language study, especially verbs in the present and two simple past tenses. A glossary of relatively advanced or specialized vocabulary will be provided and explained in the pre-reading phase. It is assumed that this will not be the first experience of the students with reading and interpreting literature; it would be especially helpful if some of Borges' even shorter stories have already been read at the end of the second semester or at the beginning of the third semester of language study (e.g.: "Borges y yo," "Leyenda," and/or "Los dos reyes y los dos laberintos").

I. Pre-Reading

A. Using maps of the world, South America, Argentina and Buenos Aires, provide some geographic and historical orientation.

B. Summarize several of the stories of Borges which deal with double realities, Buenos Aires, *gauchos*. Cite Martín Fierro.

C. Present and explain photocopies of pages 320-25 of Rodríguez Monegal's Jorge Luis Borges, A Literary Biography, which deal with the autobiographical nature of the initial incident of "El sur."

D. Provide photocopies of an American short story of Ambrose Bierce, "An Occurrence at Owl Creek Bridge"; set in the South during the Civil War, this story has a structure and theme similar to those of "El sur," and will help orient students to such ambiguities.

E. An ambiguous drawing, such as the ugly old/beautiful young woman or the rabbit and the bird could be presented to introduce the discussion of ambiguity and multiple realities. Surrealist paintings (slides) would also help.

F. As a lead-in to "El sur" itself, students will be asked to talk about their ancestry and family origins, about their knowledge of and contact with their grandparents, and to ask themselves how their own identity might be seen as a reflection of their ancestors or of their own family's tradition. Another discussion could center on nightmares and dreams which the students may have had or heard about.

G. Vocabulary specific to "El sur" will be presented, with emphasis on the terms associated with the accident/illness and the *gaucho*; a photograph or drawing of both would be helpful. In the Pasajes text, there is such a drawing of the accident suffered by the protagonist.

H. The major incidents of the surface-level interpretation of the story will be summarized by the teacher: the accident, the fever, the operation, the announced recuperation, the trip to the South, the arrival, the meal in the tavern, the confrontation with the half-drunk young men and the *gaucho*'s "helpful" gesture (providing the dagger).

II. Reading

A. An audio tape of the teacher reading "El sur" will be made available in the language lab for reference and added practice; assuming there is time, an oral reading (with or without student repetition, both choral and/or individual) should also be done in class prior to the students' individual silent reading at home. The reading should be broken down into two or three segments, so that only part of the story is read in/for each of those two or three days. Multiple reading of each assignment is a must; vocabulary lists/glosses, as well as rereading for contextual clues and guessing, should eliminate the need for excessive vocabulary searching.

B. As they read, students will make up original questions and answer them, as well as answering both basic and interpretive questions made up by the instructor.

III. Post-Reading

A. The story will be retold, little-by-little, by a succession of individual students, with the help of their outlines of the action and their answers to the basic content questions, and with help from other students and from the teacher, to keep things moving. The teacher will also rephrase correctly ideas that have been so ungrammatical as to be unintelligible, as well as those which are so important as to bear repeating.

B. Interpretive questions already attempted by students as they were reading now serve in class as the basis for small-group discussions (one different question for each group), while the instructor circulates to sample discussion, help with vocabulary or other questions, and keep students on task; a students spokesperson will summarize (30-45 seconds each) the opinion of each group for the class, this summary serving in turn as the basis for further comments from the class as a whole. The teacher will maintain an attitude of acceptance toward various interpretations, at most asking leading questions to suggest tactfully the need for further reading or thinking in the case of any completely unfounded interpretations. The emphasis must be on acceptance, not only because of the reader-response theoretical basis of this reading, but also because of the need to keep students talking, using the target language to express *their* ideas.

C. Besides evaluation, other as yet undetermined post-reading activities (possibly dramatization of the scene in the tavern and story-completion essays) could be added in the days following the in-class discussions.

IV. Evaluation

Quizzes, tests, paragraphs and story-completions, participation in discussions and other classwork will be evaluated. All quizzes will be announced, and should be five-minute multiple-choice tests of very basic reading comprehension to motivate more careful reading and preparation for discussion. The test also is announced, its format and any essay questions contemplated for inclusion can be announced in advance; a selection can be made from them by the teacher. Tests will have a balance of short answer (fill-ins, matching, multiple choice), definition/identification, and short essay questions.

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Text: "El sur" by Jorge Luis Borges
Level: Fourth Semester College, Fourth Year High School

Ficciones, 1946

Introducción al cuento
El cuento de Borges que vamos a leer, "El sur," trata del problema de la identidad. Para entender bien el cuento, vamos a hablar primero de nuestra identidad. Un aspecto de nuestra identidad es nuestros antepasados.

Tarea: Entrevistar a sus abuelos y averiguar cuanto puedan de ellos.
Traer esta información a la clase.
(Los alumnos necesitan aproximadamente 4 días para esta tarea.)

Primer Dia:
El profesor recoge la informacíon de los abuelos y la redistribuye a la clase. Cada alumno debe leer la informacíon, en voz alta, a la clase. Los otros alumnos adivinan de quien son los abuelos descritos. Durante esta actividad el profesor debe ayudar a los alumnos a enfocarse en cómo llegaron a sus conclusiones. Después se preguntan, "¿Hasta qué punto somos un 'producto' de nuestros antecedentes?"

Comentario del profesor:
Aunque el protagonista de "El sur" se llama Dahlmann, tiene mucho en común con Borges. Dahlmann, como Borges, es descendiente de una familia europea y de una familia argentina. Su abuelo paterno, quien era inglés, era intelectual; su abuelo materno, quien era argentino, era aventurero. Es decir, que "murió en la frontera de Buenos Aires, lanceado por indios...". Dahlmann, como Borges, ha seguido una vida como la de su abuelo intelectual. Sin embargo, le fascina la vida de su abuelo materno. Ese modo de vivir representa el aspecto gauchesco de la cultura argentina. El mito gauchesco, como el mito del vaquero de los Estados Unidos, representa un modo de vivir aventurero y romántico para los argentinos.

Lista del vocabulario:

desembarcar	to land
el pastor	pastor, minister
hondamente	deeply
lanceado	stabbed
el desgano	unwillingness
fomentar	to promote, foster, encourage
acontecer	to happen
despiadado	merciless
rozar	to brush or touch lightly

el batiente .....window shutter
la herida .....wound
la madrugada .....early morning
la pesadilla .....nightmare
sujetar .....to tie down
auscultar .....to listen with a stethoscope
odiar .....to hate
el cirujano .....surgeon
condolido .....consoled, sympathized with
reponiendose .....convalescing, recovering
el sanatorio .....hospital
rescatado .....rescued
infundir .....infused
advertir .....to warn
acariciar .....to caress
el andén .....train station platform
recorrer .....to pass through
vinculado .....linked
la desdicha .....unhappiness
anulado .....nullified
el desafío .....challenge
desgarrarse .....to let go
la quinta .....ranch
demorar .....to take time (in travel)
maravilloso .....marvelous
distraer .....to distract
encarcelado .....imprisoned

Ejercicio de vocabulario:

Escoja Ud. la definición de los términos siguentes de la lista de vocabulario.

1. pasar por
2. fantástico
3. casa o haciendo en el campo
4. sin compasión
5. salvado
6. atar con cuerdas
7. exámen médico
8. convalecerse
9. lo contrario de "amar"
10. un médico que trabaja con cuchillo y tijeras
11. no querer hacer nada
12. tocar ligeramente

Segundo y Tercer Dias:
Ver película, Don Segundo Sombra

Cuarto Dia:
Después de mirar el vídeo, los alumnos deben *brainstorm*, mencionando en qué piensan cuando piensan en los gauchos de la película. Si no hay tiempo para ver el vídeo, pueden

brainstorm sobre el significado del vaquero de los Estados Unidos. Después, deben *brainstorm* sobre el concepto de ser pastor para comparar este concepto con el de ser gaucho.

El profesor y los alumnos leen la primera sección del cuento, en la que se describen los antecesores de Dahlmann. Después que lo han leído, el profesor escribe la información de los abuelos en dos columnas en la pizarra.

EL ABUELO MATERNO	EL ABUELO PATERNO
Francisco Flores	Johannes Dahlmann
1.	
2.	
3.	

Además, deben hablar de la lista de objetos y fenómenos que "fomentaron ese criollismo" en Dahlmann:

1. el daguerrotipo de un hombre inexpresivo y barbado
2. una vieja espada
3. la dicha y el coraje de ciertas músicas
4. el hábito de estrofas de Martín Fierro
5. los años
6. el desgano
7. la soledad

Dos pregunta posibles:
¿Por qué ha seleccionado estos objetos y fenómenos Borges?
¿Es importante el orden en que los menciona?

Tarea:
Leer secciones 2, 3 y 4 del cuento (El accidente, el sanatorio y saliendo del sanatorio). Los estudiantes deben apuntar tres incidentes o hechos de cada sección.

Qunito Dia:
El profesor marca tres secciones en la pizarra: accidente, sanatorio, saliendo del sanatorio. Al llegar a la clase, cada alumno escribe un hecho en cada sección. Después, el profesor y los alumnos hablan sobre estos datos literales y el profesor ayuda con problemas de comprensión.

Tarea:
Terminar de leer las dos útimas secciones del cuento:
5. Bajando del tren
6. Los acontecimientos en el almacén.

Al llegar a la clase, cada alumno debe escribir tres incidentes de cada sección en la pizarra.

Sexto Dia:
Los alumnos escriben la información en la pizarra y el profesor ayuda con problemas de comprensión.

El profesor les entrega a los alumnos una hoja con una lista de los siguientes elementos del

cuento. Los alumnos, trabajando en grupos de aproximadamente cuatro personas, deben buscar la información y apuntarla en las hojas.

Composociones y Proyectos
Busquen los elementos siguientes en "El sur."

1. Mil y una noches
2. Martín Fierro
3. Dobles
4. El azar, la simetría
5. El gaucho
6. El gato
7. Referencias a la identidad
8. Los cambios mentales del protagonista
9. Las descripciones
10. Los sueños, el vértigo, las pesadillas, etc.

Además, deben contestar las preguntas siguientes:

¿Qué partes del cuento parecen "reales" y qué partes parecen "imaginadas"? ¿Por qué?

¿Qué partes del cuento se narran en el presente y qué partes se narran en el pasado? ¿Por qué?

Busque los pasajes en que hay diálogo y explique cómo Borges presenta el diálogo en este cuento.

Describa Ud. el marco escénico del cuento.

Topicos de Ensayo:

1. ¿Cuándo y cómo murió Dahlmann? Use la información de la hoja para mostrar cómo llegó a su conclusión.
2. Se dice en el cuento que Dahlmann "se sentía hondamente argentino." Use la información de la hoja de preguntas para explicar las técnicas que emplea Borges para expresar su perspectiva de ser "hondamente argentino."
3. Escribe otra conclusión al cuento
4. Ahora que ha leído "El sur", lea "The Blue Hotel" de Stephen Crane. Se trata de unos viajeros urbanos que van en tren a Nebraska y se involucran en una pelea. Compare los dos cuentos, analizando la manera de presentar el diálogo, las descripciones, el argumento, el punto de vista, y el marco escénico. (Se podría hacer esta tarea en colaboración con una clase de literatura de los Estados Unidos.)

Unos Ejercicios Creativos:

1. Imagine una conversación entre el "yo" de ahora el "yo de hace 5-8 años." ¿De qué hablan? ¿Tienen mucho en común? ¿Se entienden? ¿Son Uds. la misma persona? Describa su conversación y las reacciones de "las dos personas."
2. En grupos de cuatro personas, escriban un "*shape poem*" para cada miembro del grupo, creando un efecto visual con las letras del nombre de la persona. La forma del poema debe representar algo de la personalidad del individuo.
3. Escriba un ensayo en donde explica un conflicto de identidad personal.

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Academic Alliance of Allen County

TEXT: "El sur" by Jorge Luis Borges
LEVEL: Fourth Semester College, Third or Fourth Year High School

Goals and Objectives

1. Students will recognize three elements of Borges' style.
2. Students will know how to identify the cultural content of the story.
3. Students will improve their literacy in the target language. All four skills —reading, listening, speaking, and writing—will be developed.

I. Pre-Reading

A. Vocabulary
   1. List of unfamiliar words grouped by grammatical function.
   2. Activities: underline word that doesn't belong, word associations, selection of vocabulary from list to complete sentences from the text. (If the students are not experienced readers, there might be a need to guide them through the process of reading: a holistic reading to get the "gist", a second reading to address specific questions, etc. I did not do this since I used the unit at the end of a fourth semester college class.)

B. Anticipating the story
   1. Questions which anticipate the theme, culture and symbols in the story.
   2. Contrast photos of a *gaucho* and an American cowboy (the Marlboro man), discussing their activities and lifestyles.
   3. Show maps of Buenos Aires and Argentina, discussing where *las pampas* are located with respect to the city.
   4. Have students read "Borges y yo" and discuss implications. Another good text would be "El episodio del enemigo." Discuss Borgesian symbols.

II. During the Reading

A. Students make up questions during reading; plot questions and analysis-type questions. (These can be used in a small-group activity or paired work in the post phase).
B. Students make an outline of what happens in the story: Dahlmann's lineage, his accident, the hospital, etc.
C. Students write down questions on what they don't understand.

III. Post-Reading

A. Students trade questions which have been prepared already in pairs or in a small group.

B. Teacher complements this with questions which have not been covered by the students (see "Preguntas sobre la lectura," p. 164-165 in Exploraciones Imaginativas, Héctor Medina, Pheobe Ann Porter, eds.,Macmillan Co., NY, 1990).
C. Analysis questions done in large-group format (see "Análisis del texto" from Medina text).
D. Discussion of prognostications.
E. Dramatize the story: pick a scene and write dialogue for the scene in small groups; create an oral conversation, class divided into 2 groups.
F. Debate: Is Dahlmann a hero or a victim? Is what happens in *el sur* real or a dream?
G. Draw a scene of your choice in "El sur." Explain it to the class.
H. Topics for written composition:
   1. Finish the story after the final sentence.
   2. In "El sur" the protagonist chooses for himself what he feels is a romantic death. If you could choose the manner in which you are to die, what kind of death would you choose?
   3. Imagine that you are a movie director and you are going to make a motion picture of "El sur." What actor would you choose to play the role of Dahlmann? In how many scenes would you divide the story? Where would you film it?
   4. Explain the meaning—for you—of the sentence "Yo me sentía hondamente...norteamericano/a." What symbols of nationality would you choose?

IV. Evaluation

A. Discussion
B. Student-prepared questions
C. Written compositions (students draft and then re-write, making the corrections themselves to the greatest extent possible).
D. As part of a larger unit of reading, exam might contain multiple choice questions, short answer questions as well as essays.
   Examples:
   Cierto o falso:
   1. El abuelo de Juan Dahlmann había sido secretario de una biblioteca municipal.
   2. El accidente de Dahlmann fue causado por un coche de plaza.
   3. Una bolita de miga precipitó el duelo entre Dahlmann y el compadrito de la cara achinada.

   Short answer questions:
   1. ¿Cuál de sus dos linajes escogió Dahlmann y por qué?
   2. ¿Cuál fue la causa del accidente de Dahlmann?
   3. ¿Adónde iba Dahlmann cuando bajó del tren y por qué fue al almacén?

   Essays:
   1. ¿Qué simbolisa el viaje que hace Dahlmann al sur? ¿Qué representa el sur para él?
   2. ¿Lo que ocurre en "El sur" es realidad o es alucinación? Defienda su opinión con ejemplos del cuento.

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Western North Carolina Foreign Language Association
Text: "La muerte y la brújula" by Jorge Luis Borges

Level: Second Semester Intermediate College Students of Literature
Text: Borges, Jorge Luis. Ficciones. Buenos Aires:Emecé, 1956. Pp. 133-48.
Audience: Students of intermediate college Spanish, second semester
Background: Students will have read Borges' "Leyenda" and will have discussed the author's life and common themes before being assigned this selection.
Objectives:
1. To develop further the students' appreciation of the contributions of the Argentine writer, Jorge Luis Borges;
2. To examine the genre of mystery or detective fiction; and to study the ways in which Borges uses his peculiar genius to fashion a unique literary form based on the genre;
3. To introduce students to an elementary critical vocabulary in Spanish necessary to discuss short fiction and its place in literature;
4. To study the cultural elements underlying this particular selection.

I. Pre-Reading Activities

A. Introduction of Critical Vocabulary (Group activity in class)
1. Students will be introduced to the following terms through a handout and/or overhead transparency:

el género	la estructura	el desarrollo
el cuento	el estilo	el desenlace
la novela	el contenido	el punto culminante
el drama	la ficción	la culminación
el ensayo	la trama	el motivo
el protagonista	el argumento	el conflicto
el personaje	la acción	el tono
el tema	el punto de vista	el ambiente
el prólogo	la escena	el autor
el epilogo	el comentario	el narrador
el párrafo	el lector	

2. Once the professor and students have generated brief Spanish definitions for each of the terms, students will begin to look for examples of relevant terms in "Leyenda," well-known pieces of literature in English, other selections they may have read together in Spanish, recent or classic films, and contemporary television programs to

illustrate the various terms. For example, they may discuss the *personajes* in Borges' "Leyenda," *el narrador* in Moby Dick, *la trama* of a popular television show or film, etc.

B. Students will then be asked to brainstorm (in small groups or as a class unit) to think of words they would associate with a *cuento detectivesco*. They should be introduced to any of the following they do not generate:

la victima	el asesino	el azar
el criminal	el asesinato	el ladrón
el delito	la muerte	la cárcel
el crimen	el muerto	el testimonio
(="delito grave")	el policia	
la investigación	la policia	

II. Reading Activities

(If students are to derive maximum benefit from the story and from this curriculum unit, it is essential that they read the story more than once. The organization of the following activities is predicated upon the assumption that there will be a minimum of two readings of the text over a period of at least two nights.)

First Reading

A. (Directions to the students) You will learn at the beginning of the selection that three *crimenes* are to take place. Prepare a chart in which you keep track of the following information concerning each crime, as it is revealed to the reader:

	el primer crimen	el segundo crimen	el tercer crimen
¿Cuándo ocurrió?			
¿Dónde ocurrió?			
¿Quién fue la víctima?			
¿Cómo ocurrió?			

B. As you read the story, you will notice that there are numerous references to geometrical shapes and related vocabulary. When you encounter such a word (*rectángulo*, for instance), make a note of it, including the page number and the phrase in which it was used. This will be important in our discussion of the story in class.

(Students should locate a variety of terms such as the following: *la geometría, el triángulo equilátero, la linea recta, el losange, la simetría, el rectángulo, el rombo,* etc.)

C. At the end of your reading you understand now that there is a "map" underlying the plot of the story. Make an attempt to sketch out the map and show how it figures in the turn of events.

You will also learn about a hypothetical *laberinto griego* on p. 148. Draw a diagram of this labyrinth as you understand it.

(Activities A, B, and C above will be reviewed in class after the first complete reading assignment. It would be appropriate to have students use the board to reproduce their drawings, charts and lists.)

Second Reading

(After students have discussed their first reading of the story in class, they should be ready to re-read the selection with an eye towards a better understanding of all the component elements.)

A. You have noticed how frequently certain numbers, shapes, and symbols recur. The numbers 2, 3, and 4 appear to be particularly important. As you re-read the selection, make a list of all of the references to these three numbers that you locate and indicate the phrase or circumstances in which you locate them. (The class will explore together the possible significance of these frequently repeated numbers.)

B. (The teacher will ask the students to comment on cultural references they find in the story which seem unusual or deserve further comment. There should be some discussion of the *carnaval* tradition, and students should certainly notice the abundance of non-Hispanic surnames and foreign words and phrases. The activity which follows builds upon such a discussion.)

We have observed Borges' use of many names, words, and phrases which are not Hispanic in origin. Beginning with the first complete sentence on p. 134 and continuing through the 20th line of p. 135, make a list of all of the non-Spanish words and names you locate and indicate, to the best of your knowledge, the language source *(inglés, francés, alemán, hebreo,* etc.) (This list should prove a lively point of departure for the varied tapestry of Argentine culture.)

III. Post-Reading Activities

A. The class will be divided into five or six small groups and each group will be assigned 2-3 pages of material from which they are to prepare 3-4 questions in Spanish based on content. In the large group they will direct their questions to other members of the class in an effort to reconstruct the story line.

B. The final assignment for each student will be to retell the story in writing, using as much of the new critical vocabulary as possible. This will be done outside of class and submitted later or used as an evaluation tool or as part of a unit test.

C. (The following should be the culminating group activity after the second reading.)

Students will recall that in Borges' selection "Leyenda," which they have read earlier, the brothers Cain and Abel meet in the desert after the former has killed the latter. Keeping this framework in mind, five students will be asked to do the following in front of the class:

One student will play the role of Treviranus, the commissioner, and four others will assume the roles of Yarmolinsky, Scharlach, Lonnrot, and Azevedo. Treviranus will interrogate the four—live and dead—in an attempt to reconstruct exactly how the various "crimes" occurred.

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Texts: "Leyenda," "El episodio del enemigo," and
"Las ruinas circulares" by Jorge Luis Borges

Level: Advanced High School, Intermediate to Advanced University

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This unit of study will include the readings "Leyenda," "El episodio del enemigo," and "Ruinas circulares" by Borges from the text Album, ed. Rebecca M. Valette and Joy Renjilian-Burgy, D.C. Heath & Co., 1984.

Day 1

"Leyenda"

1. Pre-reading activities: brainstorming session topics:
   description of a desert
   analysis of picture included in Album
   analysis of emotions in picture—vocabulary building
   discussion of well-known pairs—Kennedy brothers, Wally and Beaver
   describe differences between these well-known pairs
2. Guided practice: composition to be completed as homework topic:
   a positive incident and a negative incident between siblings—one paragraph depicting a real or invented incident with student's own brother or sister, or between two other people.
3. Homework: Bring in a photograph of self and brother or sister or of mother and aunt, father and uncle, etc. A magazine picture of two individuals can be substituted. Students should be able to describe the two individuals, the relationship between them as children and at the present time.

Day 2

(continued pre-reading activities and introduction to text)

1. Presentation of pictures and descriptions in small groups and then selected students in full-class setting.
2. Compositions to be peer-edited and reviewed in pairs and then summarized for class discussion.
3. Presentation of the biblical story of Cain and Abel:
   Who killed whom?
   What might happen if they were to meet again?
   Would there be a desire for revenge or forgiveness?
4. Independent Practice: Read the story and answer questions at the end: *¿Qué pasó?*, Interpretación y Otros Temas (in Album)

Day 3

1. Read "Leyenda" aloud and review content questions, discussion questions.
2. Assignment: Composition on guilt and forgiveness—an occasion when the person needed to be forgiven and was forgiven or when he/she needed to be forgiven but was not. Another possibility: something the student did as a child and did not ask pardon for but would like to ask forgiveness for now.

Possibility: discussion of movie "Flatliners."

Day 4

1. Peer editing and review of compositions.
2. Discussion of compositions, mentioning emotional responses after offending someone: feeling bad, avoiding the person, fear, embarrassment, possibility of revenge, etc., as pre-reading for "Episodio."
3. Review of vocabulary list:
   bastón báculo rendido borrador desplomarse forcejear saltar desabrocharse saco recurrir merced misericordia atinar maltratar insensato estratagemas
4. Reading aloud of first paragraph of "Episodio:"
   Analysis of emotions
   What crime was committed?
   How old is the narrator now?
   Where does the sense of nostalgia come from?
   Why did the narrator open the door?
   Possibility: The visitor is not as old as he appears.
5. Assignment: finish reading the selection. Students are to follow up their reading with a brief written reaction to the story, mentioning the following:
   Is revenge ridiculous?
   Is forgiveness ridiculous?
   Do revenge and justice differ? In what way?

Day 5

1. Review of the story, including personal reactions to its ending.
   What does the dream mean?
   Was there really a crime committed at one time? What? When?
   If the narrator never really did anything to anyone, where did the dream come from?
2. Pre-Reading for "Ruinas:"
   Students write down items from a dream they remember—a person, place, feeling, etc. and then find someone who had a something similar in his/her dream.
   Art presentation: Dalí—"Persistence of Memory"
   Play music and have students imagine the creation of a man. With eyes open, students draw the man they imagined.
   Discussion of epigraph: If we stop dreaming...
   Read first paragraph aloud, mentioning tone of story, vocabulary (canoa, fango, templo, hojas).
3. Assignment: Distribute outline of story, asking students to describe or identify the items listed, as they appear.
   I. La llegada
   II. El propósito
   III. El problema y la solución—esfuerzo mental
   IV. El trabajo más arduo—el corazón

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V. El hombre que sueña
VI. La necesidad de socorro—el pacto—el alma
VII. El hijo: lo que le inquietaba
VIII. El nacimiento
IX. La separación
X. El catástrofe; el desengaño; la revelación

Students are to read pages 49-54 in the text and complete I-VI of the outline.

Day 6

1. Review story, using items I-VI.
2. Re-read paragraph VI aloud as part of comprehension check.
3. Assignment: Read rest of the story, completing outline items VII-X.

Day 7

1. Review last part of story, discussing outline items.
2. Read last paragraph aloud, checking for comprehension.
3. Discussion groups—*temas*
   The desire to create something
   The fine line between dreams and reality
   The obligation to create something so as not to be forgotten
4. Assignment: Written analysis of two of the themes discussed in class.

Day 8

1. Discussion groups—written themes
2. Review of themes: "Leyenda," "Episodio," and "Ruinas"
3. Assignment—Test on three stories

Examen Español avanzado Borges: "Leyenda," "Episodio," "Las ruinas circulares"

Escribe un párrafo para contestar las preguntas siguientes:

1. Describe las diferencias entre el mundo de los sueños y la realidad. ¿Son distintos el uno del otro? ¿Cómo? ¿Por qué? ¿Cuándo? Explica sí o no.

2. En "Leyenda", describe el poder de olvidar. ¿Por qué puede olvidar Abel, y Caín no? ¿Existe una ofensa/un crimen si alguien no lo recuerda? ¿De dónde viene el remordimiento?

3. En "Episodio", explica cómo la realidad (pasado) puede influír los sueños (culpa, remordimiento).

4. En "Ruinas", describe el poder creador potencial en los sueños. ¿Es real este poder o, a veces, puede ser puro desengaño?

5. ¿De qué manera contribuyen los sueños a nuestra realidid? ¿Qué efecto positivo y negativo pueden tener? ¿Hay progreso en el mundo real sin soñarlo primero? Explica. ¿Debemos evitar o desarrollar lo que soñamos? Explica.

6. Describe tu reacción a los cuentos. ¿Te gustaron? ¿Cómo te impresionaron? Explica.